7-1-1905

Volume 23, Number 07 (July 1905)

Winton J. Baltzell

JULY, 1905.

THE ETUDE

FOR THE TEACHER STUDENT AND LOVER OF MUSIC

PRICE 15 CENTS
1.50 PER YEAR

PUBLISHED BY
THEO. PRESSER.
1712 CHESTNUT ST.
PHILADELPHIA, PA.

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MUSIC

An Afternoon of Music with the Children

by the Piano Pupils of

MISS ARABELLA GOODYEAR

at her Studio in K Block, Wednesday, March 29, 1905

PROGRAM:

PART 2

By the pupils in the second and third grades

Allegretto in A minor, Op. 32, No. 1, *Emil Liebling*
Miss Susan Rigby

Greeting, - - - *Otto Pfefferkorn*
Silver Fishes, - - - *Henry Schoenefeld*
Miss Frances Dwyer

Beatrice, (Air de Ballet), - *Otto Pfefferkorn*
Miss Ethel Wynne

‡ The Blacksmith, - - - *John Mokrejs*
Leapfrog, - - - *W. C. E. Seeboeck*
Master George Bainbridge

By the Lake, - - - *G. A. Grant-Schaefer*
Miss Constance Hall

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Master Johnny Hand

Petite Tarantelle, - - - *Louis Schehlmann*
Miss Grace Darling

‡ From "Village Scenes," by John Mokrejs.

The above are the publications of

Clayton F. Summy Company
220 Wabash Avenue,
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THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC

THE ETUDE

VOL. XXIII. PHILADELPHIA, PA., JULY, 1905. NO. 7.

A STUDY OF MUSICAL CONDITIONS IN THE SOUTHERN STATES

BY J. W. JEUDWINE

[On account of Mr. Jeudwine's sudden illness, this article, summing up the replies to letters sent out by THE ETUDE, was in part prepared by the Editor. We are much indebted to the friends who sent in so much valuable information.—THE EDITOR.]

MUSIC is not a possession of any one section of the world or country. The articles that appeared in recent issues of THE ETUDE, giving a statement of the conditions connected with musical work in the large cities and the towns of the Middle West and on the Pacific Coast, showed that the same ideas are found in one section as in another, that there is the same variation in culture and love for the best in music, about the same contentment with the superficial. It was apparent that certain cities give better opportunities than others, because business conditions are better. Musical enterprises cannot succeed without money, and teachers cannot get high prices for lessons in a city in which there is not plenty of money and rushing business life. The young man or young woman who selects a field without considering what financial return may reasonably be expected shows little business sense and can hardly expect to make a success. On the other hand, teachers are often guided by other considerations than money. Some are pleased to work among friends, in small towns, for the sake of the simpler, healthier, quieter life. A study of the replies given will serve to show the wide variation on this side of the teacher's work. We know from personal observation and acquaintance that the larger cities and schools do not have a monopoly of the thorough, well-equipped, earnest teachers. Much good work is being done in the small towns and the rural communities of the South; and in the end we are sure this work will tell. There is a reciprocation also. The recruits drawn from the countryside to the great cities always carry with them a vigorous body, a fresh, enthusiastic spirit, and eager energy that must find an outlet. May our towns continue to feed our cities with good blood, solid brawn, and clear, practical sense. There is so much need of work in the rural sections that we cannot but hope that this article may be helpful in that direction.

The Field of Work.

Readers of THE ETUDE who may have in mind to enter musical work in the Southern States will do well, first of all, to study the field which shows three clearly-marked divisions, the large cities, the small towns and rural districts, and the numerous educational institutions, generally under denominational control, most of which maintain music departments, and calling for a goodly number of well-trained teachers, both men and women. It is true that salaries are not so high as the interested ones could wish; but when one considers the fact that personal expenses are usually small, and the opportunities for spending money carelessly are limited, it is possible to count on saving a fair proportion of the salary. In addition to this, some teachers find the atmosphere of a school more congenial than that of a city or a small town. These are personal matters on which final decision is not easily reached without experience in both directions. We are glad to say that the standard of attainment on the part of the music teacher in a college is rising, and that, when judged from the standpoint of general culture, they measure up well. Good musical scholarship and liberal culture in other directions, as shown by teachers, will greatly help the cause of good music in colleges and other institutions of learning.

AUDITORIUM OF CONVERSE COLLEGE, SPARTANBURG, S. C.

When considering the opportunities for professional work in the cities, we must give due value to the fact that many of these cities are growing, some of them rapidly, and that there is room for new teachers, not only for to-day, but for the future, especially those who are well prepared for the work, and no one should, in these days, enter the musical profession without proper training. The city teacher should study the various possible lines of work, choral, church, concert, festival, recital, club, lecture, kindergarten, public school, etc., so that he is prepared to base his income on several lines, and not depend exclusively on his teaching, or one branch of teaching. He needs to be a part of the life of the city, and not shut himself up in his studio.

As to the rural districts, it may be said that much of the Southern country is agricultural and not so thickly settled as some of the Northern and Western States. Hence the teacher may be required to spread his work over a wider field than he would elsewhere, in order to secure the thirty to fifty pupils he ought to have, and the few singing or choral classes he ought to conduct. The country teacher cannot afford to be a specialist any more than can the country physician. Both must be general practitioners. The teacher in the country districts should play and teach the piano and organ and if he can give instruction on other instruments also, so much the better. And he ought not to neglect vocal music. When the people sing they will want instrumental music also, and it is possible to interest bodies of people in vocal work more easily than in instrumental music alone. As to this point we need only suggest the growth of the music festival idea, a comparatively recent development.

The Festival Idea.

The South has not been slow in getting into line in this branch of musical work, as the success of the Atlanta Festival, both vocal and instrumental forces, under the direction of Dr. J. Lewis Browne, and the Spartanburg Festival, organized by Dr. Peters, and since January last under the direction of Mr. Arthur L. Manchester, attest. Washington shows renewed life in this line, since Mr. Sidney Lloyd Wrightson has become a resident of that city. It is unfortunate that the Washington Orchestra, under Mr. De Koven, was forced to disband, as this organization could have been a source of strength to Festival Associations in the South.

There is in the music festival idea possibilities of great interest to the musicians of the Southern States. Every city or school that has a choral society or the

nucleus of an organization of that kind should have, for a special aim, the creating of a genuine and widespread interest in music. It is a narrow idea for the officers and members to think that their part in musical work has been looked after when music is rehearsed and a concert given. That is just where the real opportunity begins. The people of the community must be made more musical, must become interested in music, and willing to support it. Public appreciation can be increased only by public work. A choral society meet and sing not for themselves, but that they may create public sentiment in favor of music. If a town or school feels too weak to support a good festival, try the experiment of uniting with a neighboring city or school, and hold the concerts alternately, joining forces at concerts. We plead for organized musical work on a larger scale than the private studio affords. Teachers can afford to unite toward this end at least once a year.

Organized Musical Work.

An examination of the replies that have been received to the letters sent out by the Editor of THE ETUDE making inquiry as to the conditions attending musical work in the Southern cities, towns, and schools shows that the attitude of the public differs but little from that displayed in other sections; the great public is apathetic or mildly indifferent, the small select circle of cultured people is much interested in music and musical work. Rubinstein says music is aristocratic, at its best it is not for the masses. We must not forget that our duty is to do all we can to develop an active interest. With but a few exceptions, all the places represented in the replies have choral societies or organizations of that character. Women's musical clubs are reported, but not so many as we had hoped to learn of, since this class of organization can do much for the members and for the select public by their own regular programs and the occasional artists' recitals that they support. Too frequently these clubs limit their work to their own circle. Can they not do more public work? The consensus of opinion is that a slight gain is appreciable in the quantity of public support of concerts such as are given in connection with some entertainment course, by the Y. M. C. A. for example, but piano and song recitals are not money makers and are but moderately attended. If tickets are to be sold, pupils or others interested must do it by personal solicitation. In the larger cities, prominent artists draw fairly good houses, much depending on local management. A few places report organizations of amateur players as well as singers.

Music in the Churches.

The question of music in the churches, organists' salaries, singers, quartet and chorus choirs, etc., seems to be as much of a problem in the South as elsewhere. From Nashville comes the statement that both quartet and chorus choirs are used; organists receive from $500 a year down; singers from $400 down, the maximum being rare; one choir director is said to receive $1000 a year. In Richmond, Va., the preference is for chorus choirs, although a few non-ritualistic churches use quartet choirs, the music rendered being of a less solid character than that used by the chorus choirs. Organists receive from $300 to $1200 and $1500, the latter being exceptional; $500 is considered a good salary. Singers' salaries vary from $100 to $800, only one singer in a generation getting the latter figure. Good solo voices, especially tenors, are scarce. In Mobile, the salaries range from several hundred dollars to $500 and $750. Singers' salaries are not given. Fredericksburg, Va., a representative city of the class having less than 10,000 population, has one paid choir, the others being volunteer choruses; organists' salaries are low. Waco, Tex., with a population of 30,000, reports no paid singers, chorus choirs, and fairly well-paid organists, no figures given. From Selma, Ala., we learn that some of the large churches pay organists $15 per month, singers from $5 to $15, the average $10. Mr. DeRoode, of Lexington, Ky., reports a good class of music used in his city, organists receiving from $150 to $500 a year, a few salaried singers who receive from $1 to $5 a Sunday. Both quartet and chorus choirs are used. A report from Monroe, La., gives the preference to chorus choirs, the Episcopal and Roman Catholic Churches having the best music; the best salary to an organist is $150 a year. West Durham, N. C., with a population of 20,000, has this report: "Organ recitals are given in the churches occasionally. Through the united efforts of the choirs of the different churches a joint choral service was given in the First Presbyterian Church before Christmas. [A very good plan.—Editor.] Church singers usually receive no salary." From a number of other places we have received reports that show that churches appreciate the need of music but fail to appropriate money to pay for it. In the smaller towns "glory" is the only reward to organists and singers.

Growing Regard for Better Music.

When we look into the question of the kind of music in use we find that a large number of teachers make free use of the light, so-called popular music, largely as a concession to the demands of the public. One element that contributes to this state of affairs is the fact that except in the best schools and the large cities the number of advanced pupils is small, the majority of those who study music being content with the work in the lower grades. The consensus of opinion is that there is a growing regard for the better music.

The Musical Public.

The reports as to the number of teachers and their field of work are encouraging. In the large cities it is impossible to get absolutely accurate figures as to the number of teachers engaged; the ratio of teachers to population is much the same as in other sections, one teacher to 1000 or 1200 population, with from ten to thirty pupils per teacher. The number of persons studying music or otherwise known to be interested forms but about five per cent. of the total population. In some of the smaller towns, particularly those containing schools and colleges, this percentage is greater. We find that there is a tendency, not very strong yet, but perceptible, to specialize in musical work with children, kindergarten work opening additional possibilities in the way of class work with children. Only a few teachers are reported as giving a large share of their time to this work, the field being new and the demand light; the best policy seems to be for teachers to prepare themselves for this class of work and carry it on in connection with their teaching of the older girls and boys and adults.

Prices for Lessons.

The prices paid for lessons vary from 25 and 40 cents in the rural districts, as a minimum, to 75 cents as a maximum; in the larger towns and cities the price for lessons reaches as much as $2.50 and $3.00 per lesson (varying from one-half to one hour in length), with an average of $1.00 to $1.50 per half-hour lesson. The teaching season in the country districts varies in length, usually about eight months in all; this is about the average, taking all the reports together; some teaching is done in summer months for the sake of children or of teachers who want to brush up. Many of the latter persons seek the cooler Northern music centres.

General.

Southern teachers seem to find recitals by their pupils an aid, and these gatherings are well attended by patrons and friends, one teacher adds "probably because they are free." The success of lecture recitals or any arrangement requiring paid admission is doubtful in a number of the places. The suggestion is that this class of work should be looked upon as missionary and put to the advertising account. This may be a solution of the problem. Only a few clubs organized among music students are reported, but the indications are that teachers see the help that this class of work can be to pupils and are urging the matter on their pupils. The CHILDREN'S PAGE of THE ETUDE is mentioned as a help in carrying on club work among children.

The people of the South seem to prefer private teaching to the conservatory plan, particularly when the latter is only a name. Advanced pupils, especially those who are looking toward professional work in music, go North for their instruction, Cincinnati and Baltimore being preferred. There is no special advertising principle, a card of announcement in the papers at the beginning of the season and good pupils' recitals during the season being considered sufficient.

There is undoubted room for improvement in the matter of music in the public schools; the reports indicate that some attention is being given to the subject, yet the equipment in books and methods and in some cases the training of the teachers can be improved. Some towns, we are sorry to say, report no work in this direction. From Mobile comes the most encouraging report: a normal training class, glee club; simple harmony and form, and musical history are taught in the High School.

Mr. C. W. Landon, of Dallas, Tex., sends a lengthy report from which we quote very freely:

Music in the Southwest.

"I find teachers and pupils of all grades of proficiency, but the greater number will compare favorably with those of the Middle and Eastern States. Towns of eight hundred inhabitants frequently support teachers who have studied in the best-known schools of music, and many of these are graduates and do a superior quality of teaching. The seminaries and other schools have good musical departments, for their patrons are able to pay for it and so demand the best.

"The great artists appear in the larger cities of the Southwest under as good conditions as in Eastern opera houses, and good artists are well sustained. The railroads often give specially low rates to these artist concerts which enable teachers and musical people to attend from great distances.

"Music in the public schools is not so general as it should be, but it is a growing idea, and well-trained teachers in this branch of vocal music can secure good positions, especially if they also teach the piano.

"We have one peculiarity which is worthy of general adoption. The public school trustees in the smaller towns secure a good music teacher, one who can teach piano and voice, or piano and the stringed instruments, and give the teacher all the tuitions and use of a piano and studio free, either in the school building or near it, only asking that the teacher shall furnish music for the public functions of the school. They do this for the especial purpose of securing a really good teacher. Here let me say that there is a very great demand for first-class teachers who can teach either vocal or violin, mandolin and guitar, besides piano.

"In all the above there is no place for ragtime and coon music, but only the best of the classics and standard music. However, there are communities where the popular styles of music are universal, but this is being driven out by the better grades of compositions for the musical departments of seminaries, and the conservatories are sending out hundreds of well-qualified teachers every year and the standard is surprisingly high, taken all in all.

"In the larger towns, pipe organs are being put in the churches rapidly. But salaries for organ playing are low, from fifty dollars a year up to five hundred, with very few at the latter figure, and almost none above that except where other duties are required in a church school, or in working up a vested choir. Only a very few churches pay for singing.

"There is a very much-needed caution to the teachers who wish to come here from the older States. They have to prove their musicianship, teaching ability, and character before they can secure much patronage, and, in fact, it is almost impossible to get a private class unless some well-known resident of musical influence will stand as sponsor and lend an active hand in securing pupils for the teacher. Lastly, there is almost no place where there is any lack of good music teachers, and nearly every field is already over-crowded."

HANS VON BÜLOW, who was director of the court theatre in Munich, and Josef Rheinberger, the composer, and director at the court church in the same city, were great friends, and were accustomed to joke at each other because of the personal peculiarities they discovered. Von Bülow would become annoyed because Rheinberger never laughed at the humorous, ofttimes eccentric replies and remarks with which the former overflowed, while Rheinberger found it inconceivable that von Bülow even in the jolliest company would only drink two small glasses of beer. "You are the greatest sober sides I ever met among musicians," said von Bülow to Rheinberger, one day at the table. Rheinberger drank the health of his friend from a full beaker, and replied, "And you, dearest Bülow, are—the least thirsty of all musicians."

CHARLES WAGNER has truly written: "Education is like most modern inventions, depending for success entirely upon the man back of it." The few who reach the top where there is always so much room, demonstrate success by force of will, honesty of purpose, patient, eternal vigilance, and loyalty to their art.

Descriptive Interpretation in Teaching

PRIZE ESSAY

By EDWARD ELLSWORTH HIPSHER

EDWARD ELLSWORTH HIPSHER.

EDWARD ELLSWORTH HIPSHER was born at Caledonia, Ohio, March 28, 1871. At an early age he showed a special aptitude for music, and, before having any regular instruction, was acting as assistant organist and chorister in one of the village churches. Early in his seventeenth year he graduated from the local High School and entered the Conservatory of the Northern Indiana Normal School, at Valparaiso, Ind. After several years' teaching in schools in Indiana, Illinois, and Iowa, he entered the Royal Academy of Music of London, England. On returning from abroad, he took up private teaching and later again entered the field of musical work in one of the Southern colleges. In 1901, he opened the Marion Conservatory of Music, Marion, Ohio, of which he is now the owner and director. Mr. Hipsher's success has been due largely to his belief in a broad culture as the foundation of musical learning. He is a mathematician, a linguist, and a devoted student of literature, and always has insisted that his pupils master the theory, history, and science of their art. In addition to his teaching he is organist of Epworth M. E. Church and devotes a share of his time to composition, musical and literary journalism.

PICTURES, pictures, and the more pictures and the greater variety of them that are thrown on the sensitive film of the brain, the more susceptible will it become to their influences. There they are caught and held in readiness to be developed and brought into requisition at will. Pictures of nature, of the imagination, of every conceivable atmosphere and tone, are lying there subject to the command of the custodian of that magic storehouse.

No psychologic principle is demonstrated more constantly than that we reason from the seen to the unseen, from the known to the unknown. We place before it a material, a tangible picture and from this the mind proceeds at once to construct a bridge into the beautiful realms of fancy. Thus it is that descriptive interpretations become the foundation, the abutments on which shall rest those delicate webs of imagination that leap from fact to fantasy.

While the province of descriptive interpretation may be somewhat circumscribed, yet within those limitations it occupies a position at once of the greatest strategic value and most subtle power in awakening, nurturing, and developing the musical imagination. Many a nice mood that lies alone within the realm of tones it were impracticable to attempt to woo through the mere elusive medium of words. Yet the way to these enchanted grounds may be smoothed and paved by word-pictures that produce the perspective on which the tonal portraiture is to be spread.

From the grand symphony that flows along with the majestic sweep of a mighty river to the dainty scherzo with the lilting, aerial lightness of fairy footsteps, every piece of music that is to be considered seriously has some dominating quality that lends an atmosphere to the whole construction. It may be the murmuring quiet of the woods, the mighty rush and fury of the tempest; the peaceful, seraphic lore of hearts that throb and swell and commune in sweet scent-laden bowers, or the mightiest cataclysms of passion that rack and rupt the human soul; but somewhere in nature or the heart experience of man will be found the key to the inspiration recorded in tones; else from whence did the composer receive his primal concept?

True, we must not attempt to be too literal, too material in our requirements of interpretation, else in the observance of the letter we shall do violence to the spirit of the law. But, whatever external aid may be brought into play to favor the calling up of the composer's mood, his ideal, the atmosphere in which his production was conceived, all such are within the pale of legitimate teaching materials. Whatever will quicken the imagination, arouse sympathy toward the material in hand, in short, everything that will nurture a more perfect understanding between the creator and the recreator of a work, is of the greatest intrinsic worth, whether the interpreter be the finished artist or the student on the first rung of the ladder to Parnassus.

We hear Miss Embryo Genius vaunted by her discriminating (?) friends as playing with so much expression. How often the advance-notice "expression" resolves itself into a series of abrupt transitions from pianissimo to fortissimo, while the composition that was conceived in a spirit of classic repose is delivered with all the fantastic changes of rhythm that would do credit to the most capricious creation of a hyper-romantic scion of the ultra-modern school. And yet Miss Embryo Genius is not wholly to be condemned in her efforts. She is simply the victim of misdirected energy. In her, if she have the mind to work, to be guided, to study systematically, the experienced teacher can see the promise of the first elements that go to the making of a successful interpreter. To reduce this incoherent effusion to an intelligible language, to strip it of its barbaric glamor, to bring it within the pale of legitimate art, however, remain to be done.

How is this miracle to be wrought? We cannot say to the "tyro": "Be thou an artist," and it shall be so. No, there is yet to be performed the tedious process that will try the skill of the guardian into whose care the destiny of the tender plant has been entrusted. Here it will be the lopping off of a useless affectation, there the ingrafting of a bud that will grow and blossom and bear the fruit of a somewhat more sympathetic grasp of the innate meaning of the work in hand for study.

Yet all this must be attempted with a heart full of sympathy for the struggles of the one under our care, with a tender solicitation for the appearance of signs of an inner consciousness and appreciation, on the part of the pupil, of the composer's ideal. We may lead the faithful to the Elysian Fields of sympathetic interpretation, but drive them, never. And oh, how many wrecks are cumbering the paths we have trodden, because betimes we have forgotten this law. How much food for reflection we find and how many pricks of conscience we are doomed to feel when, in retrospect, we review the fields of our labors.

When the way is thorny, when the nerves are a-tingle and the flesh creeps at the persistence with which John or Mary turns a beautiful tone picture into a ragtime frolic: then it is that the descriptive interpretation lends its most welcome aid by helping to bring the student into the proper frame of mind for an effective reproduction of the composer's message.

Will the reader permit a rehearsal from the writer's studio experience?

To a pupil of full average ability, and who understood quite well the rules for mechanical phrasing, "Paris, Pastorale" by Bachmann was assigned, the whole matter of interpretation being left unmentioned. The result was that she returned with the piece very well mastered so far as notes go, but rendered in a style that would have suited equally well almost any other selection. In other words, the piece was not a message that she felt called upon to deliver. To begin with, her conception of a pastorale was decidedly hazy; so the first thing to be done was to explain its nature, import, characteristics, atmosphere, and mold. Now it is the present writer's feeling that, in order to study the piece intelligently, the ideal student would have informed herself along these lines; but, so long as pupils are human, it is quite probable that many of their shortcomings will have to be made good by drafts on the teacher's resources. Yes, and unless the teacher can meet these demands; in fact, unless he has so completely at his command the materials of composition and the characteristics of all musical forms that he can present them intelligently to his pupil, it were better that he should not attempt to teach them till he has consumed his midnight oil in the mastering of that which he is to try to impart.

But, to return to the "Pastorale." Next the pupil was shown how it opens with an idyllic melody which one can easily imagine coming from a young shepherd as, far up the rocky hillside, he amuses himself with his pipes while watching his flock. Through his playing comes the faint, rhythmic ringing of a distant bell, indicated by the *sforzando E* that appears in the left hand, on the second beat of each measure. At the seventeenth measure the player has a happy thought and swings into a bright strain of four measures of semi-staccato sixteenth notes. Then, suddenly, we hear a melody from the lower register, in the left hand, so sweet and clear that one at once catches the sound from "horns of Elfland faintly blowing," and accompanied by light, dainty, broken chords in the treble. A repetition of eight measures of the opening theme, and again we hear the church bell, this time wafted clear and strong on the breeze, tuned to the fifth of F-sharp minor and accompanied by after-beats of sweet-descending sixths, each cadence of the ringing punctuated by a rippling figure from the shepherd's pipe. This, three times repeated, and then come four measures of sustained harmony in the left hand, as if the door of the neighboring cathedral had swung open and allowed to escape the majestic chords of the choir and organ; while over this is heard the tinkling bells of the unquiet herd. Again the deep-toned cathedral bell and the shepherd's pipe are heard until their sweet-recurring cadences glide smoothly into the opening melody and the piece is brought to a restful close, as the quiet of the evening hour envelops nature.

When the pupil had grasped this picture, she went from her lesson full of interest, for she no longer had some pages of notes to play but a story-in-tones to tell; which she did with considerable success at the following lesson. What the present writer contends for is that it is through such literary interpretation that we are able most easily to reach the minds and imagination of a great majority of our pupils. When we have learned to lead them to "hold, as it were, a mirror up to nature," at least to grasp something tangible to the understanding, then shall we have started them on the highroad to success in interpretation.

True, the pieces in which we can discover so beautiful a program of tone-pictures are comparatively rare. A great mass of compositions are mental and spiritual moods caught by the composer and crystallized into gems of tone. Hope, love, passion, grief, praise, adoration, prayer: all, in their kaleidoscopic shades of feeling, have been found worthy the pens of masters of composition. The almost desperate yearning of the Adagio of the "Moonlight" Sonata, the sweetly serene contentment of a Mozart andante, the exuberant jubilance of a Liszt rhapsody, are but moments from the heart experiences of a great humanity, caught by an illuminated mind and flashed before us through the medium of sounding wood and brass and vibrant strings. Of these it will not be so easy to lead the student to grasp the import and convey it to the listening ear. No longer must it be so many measures of quarters, eighths, and sixteenths to be executed; but there must be some message from the heart that will go forth to find a responsive chord and nestle in the bosom of another, else all this expenditure of time and energy has been in vain.

And now, a last few words. Find some selection with a content that will appeal to the pupil through something that he may have experienced or seen. When more or less of success has been obtained in the reproduction of this, select others gradually leading the way to those that will make greater demands upon the sympathies and imagination. At last, reach those mood-pictures that depict the great life of the world, and when this is accomplished you will have the pleasure of turning out not a mere player of tones but somewhat of a musician.

GREAT spirits always create unrest in the world, since they impress upon it with elemental power the stamp of their spirit.

EDWARD ELGAR.

BY EDWARD BURLINGAME HILL.

At present, no English composer occupies a position of such prominence as Edward Elgar. His works are enthusiastically performed and received throughout England; they have made their way into Germany, France, Austria, and the United States. He has been the subject of more fervid eloquence than any living composer with the possible exception of Richard Strauss. The present Elgar vogue is a striking contradiction of the proverb of the prophet, "not without honor save in his own country." Considering that he is practically self-taught, his career is all the more remarkable, and deserves an account in detail of its progress to recognition and fame.

Bothood.

Edward William Elgar was born at Broadheath, near Worcester, June 2, 1857, of old English yeoman stock. His father, who had been an assistant in a London music-shop, settled at Worcester, in 1841. He was intensely musical in his tastes, an excellent violinist, and organist of the Roman Catholic Church of St. George, a position which he held for thirty-seven years. He also established a music-shop with his brother. At an early age Edward Elgar was sent to a ladies' school, where he took his first lessons on the piano. Somewhat later he learned some of the simple facts of violin technic from a violinist named Frederick Spray. However, the most impressionable years of his early life passed without his coming into contact with any remarkable personality. He was one of seven children, and as he gave no evidence of extraordinary talent, he was not singled out for especial attention. At an early age, therefore, in the matter of musical instruction he became exceedingly self-reliant, a quality to which he owes his present eminence more than to anything else. As a boy, he was an omnivorous reader, and cared little for sport; but he was eager to master the secrets of musical technic. Accordingly, he taught himself the violin, viola, violoncello, piano, organ, and even the bassoon. Later he went to a boys' school, called Littleton House. About this time he came across some old works on theory, such as Catel's "Treatise on Harmony," Mozart's "Succinct Thorough-bass," and Cherubini's "Counterpoint." These he eagerly devoured. Later he profited by Sir John Stainer's "Harmony," and Sir Hubert Parry's articles on matters of technic in Grove's "Dictionary of Music." "The worst of the older text-books," says Elgar, in commenting upon his early studies, "is that they taught building but not architecture."

Musical Career.

When he was about fifteen, Elgar left school with the intention of becoming a solicitor, but a year's experience in a lawyer's office convinced him that his tastes did not lie in that direction. It was in 1873, therefore, that he returned to Worcester with the idea of "making himself useful" about the music-shop and the church. He sat with his father at the organ, and was occasionally permitted to extemporize voluntaries, and later even accompanied services. He waded through the organ-schools of Rinck and Best, he continued the study of theory, and even began to learn German with the hope of going to Leipzig, but lack of funds compelled him to give this up. At this period he became acquainted with the early piano music of Kotzeluch, Schobert, and Emanuel Bach. He also joined a quintet of wind instruments, consisting of two flutes, an oboe, a clarinet, and a bassoon, for which he wrote a great deal of music. Elgar had kept up his practice of the violin, and in due course of time he became a member of the Worcester Philharmonic Orchestra, as well as other orchestras in the neighborhood. He also derived much benefit at this time from the weekly concerts of the Worcester Glee Club, at which all the best old English glees and madrigals were performed. The Club also gave monthly "evenings" of instrumental music, in which Corelli's works, the overtures of Handel, and Haydn's symphonies were given, Elgar playing among the violins for several years. From the age of fifteen Elgar supported himself. In 1877, with the idea of becoming a solo violinist, he went to London and took five lessons of a violinist named Pollitzer. He taught him the scales as fingered by Baillot, before the more modern system of Schradieck. In 1879, Elgar became pianist and conductor of the Worcester Glee Club, and in the same year he was appointed leader of the Worcester County Lunatic Asylum Band (composed of attendants). He even wrote quadrilles for an ill-assorted combination of instruments, at $1.25 a set, and he was glad to arrange the accompaniments of minstrel songs, at 35 cents a song. In 1882, he went to Leipzig for a three weeks' musical holiday. In 1885, he succeeded his father as organist of St. George's Church. Nevertheless, he played in orchestras whenever the opportunity presented itself; practiced, gave lessons and pegged away unaided, save by his own ambition and energy, at his studies in composition. As early as 1878, he wrote a symphony with the same number of bars and combination of instruments as Mozart's G minor symphony, following the form and undulations as closely as possible. This exercise he considered invaluable, although the intrinsic value of the music was slight. In 1889, Elgar married the daughter of Major-General Sir Henry G. Roberts, K.C.B. Shortly after his marriage, Elgar went to London in order to hear good music, and with the hope of getting his compositions accepted. He gained much from contact with the musical life in London, but neither publishers nor conductors would accept his compositions. In 1891 he went to Malvern, near Worcester, where he has lived ever since. He devotes himself entirely to composition, with the exception of his duties as conductor of the Worcester Philharmonic Society, and occasional trips to lead performances of his own works. He has recently been made professor of music in Birmingham University.

Appreciation of His Work.

If Elgar's attempts to conquer musical London were fruitless, he had the satisfaction of an ever-

Edward Elgar.

increasing success in the "provinces." As early as 1883, Mr. Stockley's Birmingham Orchestra played an "Intermezzo Mauresque" (possibly the Serenade Mauresque, Op. 10). Later this same orchestra played a Romance by Elgar, and also a Sevillaña, Op. 7, dedicated to Mr. Stockley. After this Elgar's compositions gradually began to be accepted, as the following series of productions will show. In 1890, an overture "Froissart" at a Worcester Musical Festival; in 1893, a cantata "The Black Knight"; in 1896 an oratorio "The Light of Life" at a concert of the Worcester Choral Society; a cantata "King Olaf" at a North Staffordshire Festival at Hanley; and the choral suite "From the Bavarian Highlands"; in 1897, a Te Deum and Benedictus for chorus, organ, and orchestra at a Hereford Festival; a cantata "The Banner of St. George," and the "Imperial March" for the Diamond Jubilee of Queen Victoria. 1899 saw the first performances of a cantata "Caractacus" at Leeds, the songs for contralto and orchestra "Sea Pictures," and the "Enigma" variations for orchestra at a Richter concert in London. In 1900 Elgar's masterpiece, "The Dream of Gerontius," for solos, chorus, and orchestra, the poem by Cardinal Newman, was produced at Birmingham. From this time Elgar's recognition has been all that he could desire, and "The Dream of Gerontius" has been given all over England, notably at Westminster Abbey in 1903, at Philadelphia, New York, Boston, and elsewhere. In this year also Elgar was given the honorary degree of Doctor of Music by Cambridge University. In 1901 his overture "Cockaigne" was brought out by the London Philharmonic Society. In 1903, two parts of his oratorio "The Apostles," a subject which he had considered for many years, were given at a Birmingham Festival. In 1904, Elgar was knighted by reason of his unusual ability and prominence among English composers. His latest works are an "Introduction and Allegro" for string quartet and string orchestra, and an overture "In the South." During the present season he has conducted a program of his own compositions at a London Philharmonic Society concert.

Style.

From the foregoing record of performances, it will be seen that Elgar's career has been that of the self-made man, who has gained his notable facility in technic and power of expression through patient study, assiduous self-criticism, and unceasing toil. Everything that he knows he has acquired at an immense cost of mental effort and strength of character, but the extra labor has brought him abundant compensation in the self-reliance and independence so characteristic of men who have fought their way to the front. Elgar's orchestral style is conspicuous, even in these days of brilliant orchestration, for its admirable sonority, solidity, and skilful contrasts, yet he asserts that he has never had a lesson in orchestration in his life. His command of orchestral resources, including his unusual knowledge of the capacities of the individual instruments is due to his careful observation and retentive memory during his long service in different orchestras, to his practical work as a conductor, his diligent study of scores, and tireless experiment on his own account. He has also acquired an excellent knowledge of vocal effect in the same manner.

Elgar's course of study in composition displays the same pertinacity for self-improvement. His early attempts at church music, his compositions for wind-quintet, the quadrilles for the Lunatic Asylum Band, the symphony patterned on Mozart, show the lengths that he was willing to go for the sake of gaining facility and experience. His actual development is no less remarkable than his willingness for hard work. His early pieces, Op. 10, (with the exception of the Gavotte, which suggests the later Elgar to such an extent that one must suspect that it was written long after the other two) are correct and melodious, but commonplace enough. The overture "Froissart" shows an advance both in flexibility of composition and in the treatment of the orchestra. But the "Enigma" variations and the "Cockaigne" overture are so far superior to his early works, that it would indeed be difficult to account for the change, were it not for the long series of cantatas and oratorios with orchestral accompaniment in which Elgar was maturing his orchestral style. In the same way "The Dream of Gerontius" forms the climax to his studies in choral writing. Elgar had been meditating on this poem for many years, and in it he breaks away from the conventional Mendelssohnian oratorio, which had shackled English composers for so long, and has produced a work that is dramatic without being theatrical. His latest orchestral work, the overture "In the South," shows still further progress in orchestral effect; its brilliance and sonority are prodigious.

Works.

Elgar's chief works are the cantatas and oratorios, "The Black Knight," Op. 25; "From the Bavarian Highlands," Op. 27; "The Light of Life," Op. 29; "King Olaf," Op. 30; "Caractacus," Op. 35; "The Dream of Gerontius," Op. 38; "Coronation Ode," Op. 44; "The Apostles," Op. 49; for orchestra, "Sevillaña," Op. 7; "Mazurka, Serenade Mauresque," "Gavotte," Op. 10; "Salut d'Amour," Op. 12; "Serenade for Strings," Op. 20; "Imperial March," Op. 32; "Enigma Variations," Op. 36; "Military Marches," Op. 39; overture "Cockaigne," Op. 40; incidental music for Yeats' play "Grania and Diarmid," Op. 42; "Sketches for Small Orchestra," "Dream Children," Op. 43; "Introduction and Allegro for String Quartet and String Orchestra." Op. 47; overture "In the South," Op. 50. In addition there are several pieces for violin with orchestral or piano accompaniment, songs, Op. 5, 16, 31, and 41; the popular "Sea Pictures" for contralto and orchestra, Op. 87; choruses with orchestra, part-songs, organ voluntaries, an organ sonata and other works of less importance. Among the unpublished works are an overture "Falstaff," another overture, an unnamed pendant to "Cockaigne," showing the gloomy and poverty-stricken London, ("Cockaigne" is supposed to deal with the joyous and cheerful side) and a string quartet.

A Critique.

In the face of the excessive adulation and indiscriminate praise which greet Elgar on every hand, it is a matter of no little difficulty to give a correct estimate of his talent. There can be no doubt as to the completeness and brilliancy of his technical attainments, but the significance of his creative ability is more open to question. His technical virtues are indeed extraordinary, his part-writing is masterly, his sense of form is coherent and logical, his skill in adapting the dramatic procedure of leading motives to the old oratorio form, as shown in his latest choral work "The Apostles" (as well as in "The Dream of Gerontius") is skilful in the extreme, but his claim to great originality is not strikingly evident. Even in his master-work "The Dream of Gerontius," dealing as it does with the terrors of death and the tremendous moment of judgment of the departed soul, it is impossible to feel that the music soars to the sublime heights suggested by the poem. As Mr. Philip Hale has said with great critical penetration: "Elgar has the gift of orchestral gab." Everything he writes for orchestra sounds well, and produces effects that border on the extraordinary, but for the most part it is not illumined by the fire of creative genius. Take away the brilliant and resourceful orchestra, and the musical residue is frequently deficient in distinction. Every possible tribute of credit and respect is due to Elgar for his long fight for mastery of the materials of his art, the results of which are a lasting honor to British music, but it seems as yet rather premature to award him the supreme laurels which should only be bestowed upon true genius.

A MUSICIAN'S MUSINGS.

BY GEORGE HAHN.

Think much, talk little, play much.

If you ever must fall, fall near the top.

Let your standard of excellence be your best.

Some persons have better fingers than brains.

Never be indebted to your imagination for ideas.

It is better to achieve greatness than to be born great.

It is easier to play or sing well than to be modest about it.

It requires knowledge to perceive how ignorant we once were.

A day is a day, and those in a man's life can easily be counted.

Many a man has unlearned that which he has struggled to acquire.

The hand that never tires is the implement of the mind that conceives.

Never speak of yourself; if there is something to say, some one else will tell it.

The love of display is a human weakness, and he shows strength who conquers it.

Don't get into the habit of complaining. Cheerfulness is the mother of success.

The old gentleman with the scythe and the hour-glass does not indulge in favors.

If we take great pains to do a thing well, we will have untold pleasure at the finish.

To some players, a few easy bars in a difficult composition are like an oasis in a desert.

Imagine your piano to be your orchestra, and try to get more out of it than mere sound.

Choose those pleasures that you love best, and not those that cause you to wish you were somewhere else.

Hard work is the portion of every serious student, and intelligent effort invariably repays itself in a thousand ways.

There is not much difference between the retrograde and the stationary teacher. Both are out of place on this busy sphere.

Music is as fathomless as the oceans, but unlike them its greatest beauties do not lie hidden below unpenetrated depths.

An error will be quickly noted, and when errors are absent your playing is invariably compared with that of a better player.

Assiduous attempts to surmount a problem will gradually make it appear one hundred per cent. easier. Concentrated energy always wins.

To be musically famished is next to impossible in our day, but a musical connoisseur has difficulty in finding nourishment in that which is praised by the "public."

Ignorance prefers the crude in everything, but it is not well to play above a listener's understanding. Be tactful, and he will be pleased to have heard you, while the contrary is possible otherwise.

Sheets of music are friends. They are ever ready at any moment of the day, or even night, to give us the best that is in them, and always the best. We cannot inconvenience them, neither can they annoy us. They do not scowl at us if we slight, neglect, or eventually throw them aside; when we take them, gently or otherwise, and place them upon the music rack they are still the same dear, old friends as before.

PICTURES FROM THE PAST.

BY VIRGINIA C. CASTLEMAN.

I.

In the Old Dominion.

Transport yourself in imagination to a lovely green valley, where the Massanutton rears its stately head against a soft blue sky, forming part of that Blue Ridge famed in history, a valley far removed from city sights and sounds, and dotted here and there with farmhouses, meadowlands, and stretches of "forests primeval."

Straight through the heart of the county town, miles away, extends the turnpike, the valley's pride, a white line crossed and re-crossed by dirt roads marking the varying hues of the soil. Along the turnpike, one meets at intervals men and women of the Dunkard clan, wending their quiet way to and from the thrifty farmhouses, the clear complexions of the women enhanced in fairness by the simple Shaker garb; they represent the Dutch element pervading a certain section of the mountainous part of the Old Dominion. Or again, one sees the Virginian of Anglo-Saxon blood pure and simple, less sturdy, perhaps, but characterized by the culture of generations. In this beautiful, remote country, men and women live out their span of life simply in the main, yet not without some cravings for the more artistic social surroundings, but occasionally realized.

Perhaps oftener than any other traveler, one meets the doctor on the highway, the white turnpike threading the countryside. The doctor's house fronts the turnpike, and is the central dwelling of a straggling village on the forest's edge. It is a pretentious frame building, two-storied, with many windows and wide verandas; within, there is the homelike atmosphere common to the community where hospitality abounds. The sweet-faced mother and her three young daughters are alike brown-eyed, brown-haired, and fair of complexion, their cheeks mountain-tinged to a wild rose color, and alike they look up to the doctor as the ruling spirit of the home and of the community, which in truth he was, being a leader among men. It was the doctor's ambition that sent him outside of county limits for the culture he desired for his children. So it came to pass that a fast flyer from the great national metropolis carried among its passengers one destined to play her part in the doctor's household. The one-horse chaise familiar to the community awaited patiently the coming of the train, one brac-ing October afternoon, and presently they drove away together, the physician and the young stranger, into the glow of an early autumn sunset among the mountains.

From city turmoil and city pleasures, from the rush of the multitude of men, the stranger—product of a refined civilization—came bravely to meet the quiet, the loneliness of the country, and the gaze of the yet unknown. Yet did the strong mountains and the silvery streams speak softly to her: "Welcome to nature's heart, and listen to her harmonies; more beautiful, perchance, to the poetic ear the song of the brook, or of the woodland thrush, and the cooing of the dove, than all the orchestral strains of the music hall."

And the rosy-cheeked, brown-eyed children, softly smiling as they gazed upon this being who was said to know so much, yet looked so young and tender and friendless—the children's warm hearts glowed with the desire to do the stranger some simple service to prove their fealty in advance, thus winning her swift smile of recognition. They were to learn many things, the doctor told them; but most of all, the musician's skill. So they led the stranger at once to the grand piano, and said: "Play." When she touched the keys, the stranger could have wept for joy to find in this out-of-the-way corner of the world an instrument worthy of her love and responsive to her touch; for every piano has its own voice, and some how rich and sweet! This, too, was the doctor's gift to his children in return for their devotion to him and to the mysterious music-to-be. So the stranger played on and on, playing herself, as it were, into those earnest young hearts, responsive to all melody of song.

It was not long before even the youngest grasped something of the meaning of that charm which music bestows upon her beloved ones; the enthusiasm of the stranger was not without its sure reward. But it was the eldest, Mary, the doctor's pride and joy, who learned by intuition the teacher's desires musicward; it was Mary who hovered near, listening to snatches of the great composers' dreams when the other children were at their sports elsewhere; and it was she who lingered oftenest in the twilight hearing stories of the masters whose strains she loved to hear, her quick breath betokening her emotion. Despite her extreme youth and a certain proud reserve of her own, the girl possessed a poetic temperament and a rare comprehension that responded to the moulding influence at hand. Of all the masters' music, Mary fancied most Beethoven's "Farewell to the Piano"; and she asked in tremulous tones the meaning of its pathos. By the open firelight, on a winter's evening, she first heard the story of that tender composition, of the master's continuous labor of love for that noble music which never again might he hear with mortal ears, though the generations to come would thrill to the mighty music of his creating.

Tears stood in Mary's large dark eyes, and the crimson deepened in her cheeks as she murmured: "I shall always remember him, the master, and his great affliction."

"Remember, too, his immortal genius soaring above all human grief," the stranger replied.

Next day, coming to the little music room unawares, the stranger paused, one hand upon the door-knob; then she silently withdrew, recognizing the plaintive strains of "The Farewell," and reverencing Mary's mood; for to the girl, through the music of the ages, had come her life's awakening, the stranger knew.

The years pass, bringing changes and development to Mary, as to the stranger; for the latter was as one who must ever follow the ideal, and the moulding process was but just begun when the day came for parting from the doctor's household. For Mary, too, there was the ladder of knowledge to climb, and many of the rounds, though difficult of ascent, vibrated with melodies that thrilled her eager soul to great achievement. After years of student life at one of the great conservatories of our country—in the very music hall where once the poet-musician, Lanier, found life inspiration—Mary came into her own. The violin was her specialty, her crowning joy of possession, a priceless Strad.

It was one Friday concert that the doctor's daughter made her début, that hour to which all previous moments seemed to tend. When the encore came, the young musician had courage to gaze calmly upon that audience of musicians, before but a blurred mass of humanity to her unseeing eyes. As her gaze swept the house, it rested briefly upon the slight figure of a woman seated near the centre aisle, the sensitive face uplifted to the young performer. There was a flash of recognition, even as Mary turned to speak a word to her accompanist. The hush upon the waiting throng was broken by the sweet, clear notes of the violin, its throbbing tones like those of a human heart triumphant over pain. Just the simplest of strains with soft accompaniment; but the work of a master brain interpreted by a woman's heart and hand. It was Mary's first love, born anew in the familiar "Farewell," played for the stranger's sympathetic ear, and touching the depths of many other hearts with its sublime simplicity and pathos.

If in a less fortunate time than ours, when the resources of mind and body were less varied and plentiful than they are now, men and women took delight in life, warmed both hands at its fire, and filled their hearts with joy and gladness, may we not conclude that they were happy simply because they lived, as we might, in the right way, and put to their right uses that which was provided for them? —*Christian Register.*

THE PRACTICAL APPLICATION OF THE RUDIMENTS OF HARMONY TO THE STUDY OF THE PIANO.

BY SILAS G. PRATT.

AFTER having acquired, by slow and careful practice, a command over some difficult piece, and when a rapid performance has been attained by many repetitions and patient reiteration of the difficult parts, teachers frequently find that when they attempt to play the piece, especially for others, the fingers suddenly refuse their office, the mind becoming confused, and, as it were, a stranger to the music apparently learned.

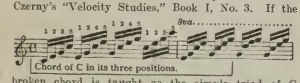
In such a case, the player must stop and begin the phrase again to learn that sometimes, by not thinking of the music at all, the digits will go on and perform their part with apparent ease.

This was the present writer's experience frequently when studying with Theodor Kullak (the elder). Only by going back and taking passages so slowly that each separate note could be recognized, would the mind absolutely know what the fingers were doing. This experience, so common to the majority of players, results from the fact that the mind is trained only to know the notes as they are printed *separately* —as though one were spelling out the letters of each word one reads—instead of comprehending them *collectively*, as a chord or scale passage, as one recognizes a number of letters as a word.

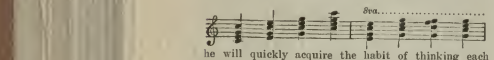
In training a child to read, one teaches the letters first; then these are applied to spell single syllable words, and these are immediately applied to a little story (usually a picture goes with it). If the teacher should go on compelling a child to do nothing but spell words with his alphabet and never make them tell anything or represent an idea, he would be considered something of an idiot; yet how many teachers of the piano do practically that same thing?

The study of piano music presents so many difficulties that these should be minimized as much as possible; the mind should be trained as well as the fingers; mental study should precede muscular effort so that actual knowledge should *lead* not *follow* physical exertion.

Briefly to illustrate my idea, I would say that the scale represents in music what the alphabet does in written language; the common chord or triad, the simple words. Since all music is made up of scales and chords it is reasonable that the player should become familiar with these—not merely theoretically, but in practice (exercises and pieces). A simple illustration familiar to all teachers may be taken from Czerny's "Velocity Studies," Book I, No. 3. If the

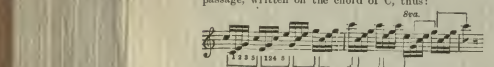


broken chord is taught as the simple triad of C major containing but three letters, viz.: C, E, and G, and the pupil is taught to think each group of four notes as a unit, striking them together as a chord, thus:



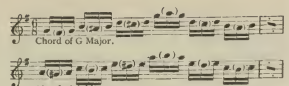
he will quickly acquire the habit of thinking each group rapidly and the fingers will willingly perform them. Again, by thinking the *entire six groups* of notes as *one chord* in its three positions, the mind grasps them as one phrase, and thus at a glance the entire passage is understood, the fingers performing it with certainty and precision.

The entire exercise should be studied and played first as chords, then practiced as written. The last passage, written on the chord of C, thus:



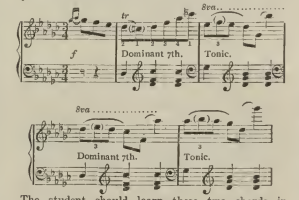
should be studied according to the positions of the hand from the thumb to the little finger, as indicated by the bracket, because one can think that position as a unit and the mind is not confused by the changing of position in every group, as it is if one begins to finger from the first of each group commencing with the 5th finger and ending with the 4th finger.

Another familiar exercise in Köhler's Velocity, Book I, No. 5, as follows,



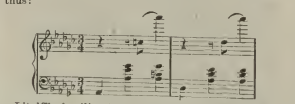
shows that the common chord of G can be made quite brilliant by introducing a passing note (indicated thus ( )). The first and last note of each triplet belong to the chord of G. The next two measures show the chord of A minor, etc.

A very interesting example of brilliant and difficult music based upon two simple chords is found in Chopin's favorite waltz, Op. 70 (posthumous) in G-flat. The four measures here given on the Dominant D-flat 7th chord, and the Tonic, (G-flat), being repeated, constitute the first strain.

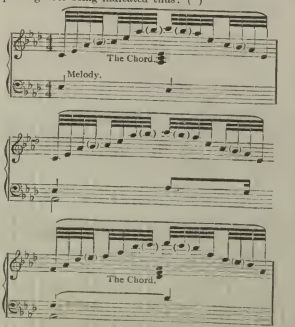


The student should learn these two chords in the bass first. Then the melody in the right hand will be found composed of the same tones (widely extended, to be sure) with a passing note in each measure, marked thus ( ). The entire difficulty (technically) of this strain will be found in the wide reaches in the second, third, and fourth measures. These should, therefore, be picked out and studied with the chords underneath. When these three skips can be made with ease, the entire sixteen measures can be executed without difficulty.

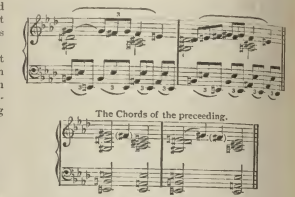
The next strain of sixteen measures written in D-flat major is composed on the same two chords, viz.: Dominant and Tonic, the very widely-extended use of the arpeggios in the right hand first on the chord of A-flat ascending, then on D-flat descending, making an exceedingly brilliant effect. The difficulty in this strain, like that of the preceding, lies in the quick movement for the long reach from E to A-flat and D-flat to A-flat. The reaches or long skips in the last two measures should be practiced alone, thus:



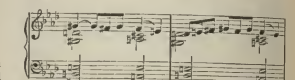
Litolff's familiar "Spinnerlied" furnishes an easily understood example of broken chords with a passing note, and I would suggest that the student go through the entire piece, writing the name of the chord under each run. A few measures are here given; the passing note being indicated thus: ( )



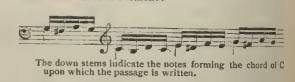
In "Narcissus," by Nevin, eight measures comprising the second part, are written on the two chords Dominant seventh and Tonic. These are repeated a half-step higher each time. When the pupil studies them as chords, (as shown), he will understand and play them from memory with ease and accuracy. The notes not belonging to the chords are indicated thus: ( )



If the student would play it in the following manner he would play *all* the notes of the phrase. By placing the hand on the next key above and repeating it, just a half-step higher, the entire part is performed.

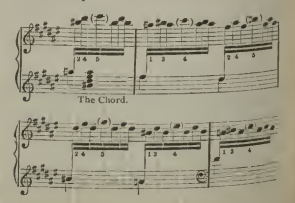


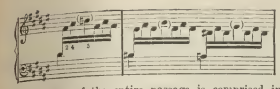
In Beethoven's "Sonata," Op. 2, No. 3, occurs the following passage, (part of a Cadenza), near the close of the first movement:



It is formed on the triad of C major, the first and last note of each group comprising the three letters of the chord C, E, and G. Commencing on G, the fifth of the triad, the composer uses one note below and one note above each letter of the chord, the result being a very brilliant passage. This is the run that Von Weber afterwards used and elaborated with great effect in his celebrated *"Concertstück"* at the commencement of the piano solo of the march movement. He makes an entire page out of it on the chord of C then D, then F, and G. The student whose mind is trained to *think* his music will recognize the entire passage as a *unit*. For one who is unused to this mental process, I would advise the following method of practicing the above and similar passages: Play the first group and rest upon the last note, the thumb; then the second group and rest upon the last note, the thumb; then the third group and rest upon the last note, the thumb. These three groups written on G, C, and E are then repeated higher up; so that when these three groups are learned, the entire passage is acquired. It is accomplished in two or three minutes.

In Raff's popular *"La Fileuse,"* the need of studying from the chord construction becomes at once apparent, the very first being composed of broken chords. At the eighth measure occurs the following brilliant passage, the difficulty of performing which is practically eliminated by analyzing it so as to let the mind comprehend its construction:



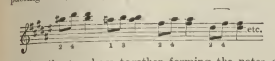


Every note of the entire passage is comprised in the chords of the Diminished seventh, indicated in brackets ( ), with the exception of one note in each group marked ( ):

For the student who does not recognize the construction I would advise the following method of practice:

First: Learn the left-hand notes as F sharp, D sharp, B sharp, in reversed order.

Secondly: Learn the right hand, leaving out the passing note, each group separately, thus:



striking the two keys together forming the notes of the chord.

Thirdly: Put the left-hand note with these and they will complete the chord.

By this time the student has learned to think *all* the notes of the group, (except the one passing note ( )) as a unit, and may now practice it as it is written and, I presume, think each group as *one*; and, in fact, the entire passage as a chord in four positions.

As one proceeds from the simpler to the more difficult compositions, the necessity of applying the rudiments of harmony to their accomplishment becomes more and more apparent. While the present writer considers it just as essential to the beginner to commence the habit of thinking in groups (as chords and scales or parts of scales) it must be plain that for the more advanced student, it is absolutely indispensable to an intelligent mastery and a reposeful performance.

By using the mind, a large part (fully one-half, if not more) of the time and muscular effort is saved. The endless repetition of passages (with the mind wandering off on entirely different subjects) is avoided, and the slow, mechanical acquirement of unconscious finger knowledge (which is certainly unreliable) is replaced by absolute knowledge, confidence, and repose. Again, that terrible nervous strain and the ruinous habit of hurrying through difficult passages (to avoid thinking them) is escaped, the mind saving the muscles, the sense saving the physical effort.

It must, I think, be apparent to any thoughtful teacher that not only a command of harmony as an abstract study is essential, but its *practical application*. Should not a teacher be able to explain the harmonic construction of a passage to a pupil, and tell what key he is performing in? One expects every teacher in the public schools to explain the significance of any combination of letters into words, and words into sentences. Should not the music teacher know as much about the notes?

THE TEACHER'S INDIRECT WORK.

BY JAMES FRANCIS COOKE.

ONE frequently hears of the enormous sums received by grand opera artists for a single performance. "DeReszke receives $1600.00 for one evening's work" runs the headline in a daily paper, and the business man reader puts down the journal, raises his spectacles, shakes his head, and speculates upon the time it would take him to earn $1600.00. He rarely takes into consideration the years of preparation through which the singer has passed before he was able to command such a fee. Spurred by curiosity, the business man goes to the opera house and is accordingly amazed at the easy and delightful manner with which the singer earns his salary. He sees nothing but two hours of pleasant occupation. Of what has gone on for days previous behind the scenes he knows little or nothing. He sees only the results of years of the most intense mental effort, the most exhausting physical labor, and the most severe nervous strain.

The work of the music teacher is similarly judged. A fee of three dollars per lesson is considered exorbitant by the very people who gladly part with from $2 to $5 to a physician or lawyer for a few moments' consultation. The average musician of high standing who is prepared to teach properly, and who makes teaching his life-work spends without question fully double the number of years in direct preparation for his work that the average doctor is obliged to spend. The many hours a day spent in acquiring technical skill, together with the theoretical work, often is double that of the daily time given by medical students to their work. The average number of years which the student spends in the medical college is from three to four. This is perhaps supplemented with a few years as an intern in a hospital, or attending clinics. For this latter instruction he usually pays nothing. Twelve years of preparation is not considered unusual for the musician to devote to his art. This preparation grows more expensive as it advances. The actual cost is often four or five times that which a physician or lawyer must spend. Together with what is usually spent for concert and opera tickets, foreign study and travel, purchasing an instrument, and securing a library, this ratio is made even greater.

Furthermore, few persons have any conception of the indirect work a teacher is obliged to do even after he is established. Every progressive teacher feels that it is to his interests to examine the new compositions that appear. He has a natural desire to enliven his pupils' work with some new and genuinely meritorious composition which has not been played for years by piano students everywhere. A few years ago when Sinding's "Frühlingsrauschen" was first published, teachers found in it a composition that would stimulate a backward pupil far more than some standard classic which the pupil knew full well would provoke a comparison with some previous performance by a more advanced pianist. The music stores are filled with just such things as Sinding's work, and the enterprising teacher realizes this. It is a very ordinary custom for many musicians to spend several hours a week in examining new music. With many musicians new music is a necessity, as the monotony of spending hours with the pupil on music to which they have previously devoted hours of study is often so nerve-racking that few can stand the strain.

The teacher's other indirect work is the consideration of each individual pupil's particular course of study (a matter which many unfortunately neglect) —the examination and correction of theory papers—the extensive correspondence which is always one of the bugbears of indifferent teachers—the matter of advertising in various ways—the preparation of programs for pupils' recitals and a hundred other things done outside of the time usually devoted to direct tuition. The uninstructed parent never considers these happenings behind the scenes. His mind is frequently filled with the sole fact that he is paying just so much for so many minutes. He buys the teacher's time much as speculators do sealed packages at Custom House seizure auctions, knowing little or nothing of the real contents.

Fortunately, the advancement of learning in America, which so far as music is concerned is almost as remarkable in America to-day as was the advancement of learning in the Middle Ages, has already given evidences of a marked increase in the appreciation of the art-workers' services. The sociological and even political importance of culture was never more favorably looked upon than to-day. Certain pessimistic observations have tended to discourage many sincere music workers. However, the time is not far distant when the American parent will see in music something more than a means for social advancement, something more than a mere jingling entertainment. Our chief danger is the introduction of trashy music in various houses where the better class of music would meet with equal favor if properly introduced. Every American teacher should make the battle against this enemy one of the chief parts of his indirect work.

LIMITATIONS OF TEACHING.

BY FRANK E. DRAKE.

A GREAT teacher is a rarity, quite as much so as a great man in any other vocation or profession. It is doubtful, however, if even the great teacher can take all pupils to the point he would like, unless he secures those who are responsive, willing to follow all his suggestions and directions, down to the smallest detail, and possessed of the love of the art, coupled with patience, perseverance, and temperament. For the student must work with the idea that no detail, however small, should be overlooked. This means, on the pupil's part, qualities such as keen perception, a strong love of his art, and great painstaking.

Many pupils say they are willing to practice; the fault lies in the kind of practice. They repeat passages often enough to master them, but in many cases this is only idle repetition without sufficient concentration; in other words, pupils mean well, but do not really know what they are about. Accidentals are overlooked, fingering is uncertain, or there is lack of continuity, or loss in some way of rhythmic value. Now, unless the pupil sees these things, and feels them for himself or herself, much practicing may be done and the result is disappointing. Cases of this kind show how much must depend upon the individual pupil after he leaves the teacher and sits practicing by himself; and they also show how necessary is the habit of perception of detail. Of course, many persons have this perceptive faculty naturally, and they form the class of pupils usually described as talented. They seem to see the notes aright, accidentals, etc., stick to the right fingering, and while not always able to work at the proper speed, are well on the way to accomplish it, as they are at least working correctly and establishing the habits necessary.

In our public schools, in classes of forty pupils or more, some hover always about the head of the class; others about the foot. Now all these pupils have the same general advantages: teacher, text books, etc.; the difference between the pupils at the head and those at the foot is a difference in the pupils themselves; natural insight and studious habits carry one to the head, the lack of these habits leaves the other at the foot.

The aim of a teacher is not merely to develop technic so much as to develop these habits of study, perception, detail, etc., already mentioned. This will gradually make the pupil able to take care of himself and able to learn new pieces by himself as confidently as if a teacher sat beside him. Aside from mere beginners, pupils do not fail in reaching their ends so much through lack of technic as through lack of these habits noted.

Lange's little march, "In Rank and File," is a sample of a simple little piece in which technic is sufficient, and knowledge as well; but these do not save errors in the perceptive side. For instance, the theme which employs dotted eighths and sixteenths will be converted by thoughtless pupils into a succession of eighth notes—seemingly a trifling matter, yet the sharp, decisive character of the theme is entirely lost. The passage is based upon a five-key position, and the technic of a child should cover it. Ask him what kind of notes are used, and you will usually get the correct answer. Here is skill and knowledge, but there is a lack of sensitiveness to the detail. Teachers who pass matters of this kind are allowing pupils to form a careless habit.

Beethoven's Sonata Pathétique, second movement, has a passage beginning with a sixteenth note often played as an eighth. Question the pupil as to the first note, and you will get the proper answer in most cases. Then why does he play wrong, except that sensitiveness to detail is lacking? These matters seem trivial, and the teacher may be voted fussy for calling attention to them; but we must not forget that a master writer is an artist entitled to the credit of his thought in all its detail; every time a passage is altered the effect desired by the composer is changed. After a teacher has gone over a piece carefully, and drawn a pupil's attention to points of detail, it belongs to the pupil, when by himself, to watch and know just how and what he is doing.

Pupils study yourselves. As much, if not more, depends upon yourselves than upon the teacher. He labors and wants you to play well, but you must do much for yourselves. When you learn the habits which should belong to every artistic student, results will be accomplished which will surprise you. You can thank your teacher for suggesting them, but you can also thank yourself if you succeed in developing them. For it must be by your own efforts that the final result will be accomplished.

THROUGH light and dark, through rain and sunshine, the carrier-pigeon holds its course straight homeward. So life's true aim may be won whatever of failure checks our business or whatever of sorrow mars our happiness. Even the last enemy, death, may not stay our course.—*R. F. Johonnot.*

QUESTIONS FOR TEACHERS.

BY EDITH ALLISON.

How MUCH have we done, during the season just closed, to develop, to deepen, and to render more acute our pupils' sense of the beautiful in the world of tone? We have doubtless given them lessons with conscientious care; we have selected for their use what we have considered the requisite technical exercises; we have impressed various items of musical history upon their minds; we have chosen for their study pieces whose musical appeal to their personalities was, or was not always, perhaps, of the strongest, whose influence in drawing them along the upward path of beauty was, or was not, perhaps, as compelling as it might have been. We have insisted, as rigorously as might be, on a definite daily amount of practice as the only means of attainment and have, in brief, kept them as closely to the necessary routine of work as it has been possible for us to do.

But, while we have been doing this, what have we done to quicken their listening faculties, to awaken their consciousness of the beauty of musical tone, as such, to quicken their perception, or, if necessary, to wake them up to the truth that they possess the power of perception of tone color in all its varied shadings, its fascinating blends and combinations of tints? What have we done to familiarize them with the many exquisite stories and poems written in the language of the tone-world, which are quite within the range of their powers of enjoyment, to teach them, by illustration, from the very first lessons that in music there is something that they love, a rhythmic heartbeat, an attractiveness of melody, which will appeal to them, and will find in them response, because the rhythm and the melody are the expression of something which belongs to their own little lives.

How are we to teach these things from the child's very first lessons? By playing to the child at every lesson period.

In the public schools of the day, long before they are able to read them for themselves, children listen to stories read by the teacher, stories which tell of the sweetness, the joy, the nobility of life; to little stories in rhyme which draw their attention to the things to love and to enjoy in the nature world. Through the pleasure which these stories give, the germs of genuine taste are daily tended and are given something necessary to life and growth. Shall the private teacher of the things of the tone-world have less care for the true development of her pupils than has the State for every little pupil of its schools?

But the cry is, the busy teacher has no time for the practice required to keep a repertory of pieces in playing order; business is business, and if the time must be given to teaching, it cannot be given to personal practice. It is quite true that the teacher of a large class has not the time for personal study necessary to get and keep in order a repertory of concert or recital pieces, works of the standard of difficulty usual to such programs; but concert and recital programs are not now under discussion. Out of the existing abundance of technically easy, and, at the same time, winningly lovely musical compositions, the teacher with genuine enthusiasm for his work, the teacher who knows that his own and his pupils' best interests are inseparably bound together, will select those best fitted for his use, and, if necessary, will *make* the time requisite to enable him to interpret these stories in tone to his pupils.

If we wish the child to learn to appreciate the brilliance and beauty of changeful color effects, we shall hardly set him down before an assortment of the causes which go to the making of those exquisitely varied tints, and bid him make them for himself; we will rather point him to the perfected color, draw his attention to its warmth, its individuality, its richness of tint, and, if he is a student, see that he is gradually taught so to mix his materials that he may attain the desired result for himself.

And are the conditions in the tone-world, are the rules which govern the development of the aural sense so very different from conditions in the color-world, from the rules which govern the development of the visual sense? Most emphatically—no. We can no more expect the child to appreciate the subtle richness and individuality of the different tonal tints without abundant illustration and example, than we can expect him to appreciate the wide range of the color tints without having abundant illustration and example. Nor can we expect him to realize even a thousandth part of the fascination of the story-telling power of these tone and color tints unless we familiarize him with concrete illustrations of this power, in the pictures which he sees and in the music which he hears. Then let us see to it that he has opportunity, for at least a few minutes in every lesson period, to hear music, which he will love because of its appeal to his rhythmic and melodic sense, and which will at the same time lay the foundations of genuine musical taste.

There is an abundance of music of this sort among the works of all the masters of composition, classic and modern. As a well-known lecturer on musical subjects recently said: "The day of the extreme exploitation of technic, of worship of technic (by the people) as an end, and not a means to an end, is passing, and the day of devotion to teaching the appreciation of music is fast dawning. Shall we not give our influence to the hastening of its approach by seeing to it that every child who comes under our care shall be trained to appreciate the beauty of tone, shall have opportunity to learn the charm of at least some of the small things in the world of music, through hearing from his teacher at every lesson some bit of music which is genuinely worthy the name, and is at the same time essentially attractive to the child-nature?"

That business is business, we own; but we also say that the best interests of the pupil are of necessity also the best interests of the teacher, and that the pupil who is taught from his earliest lessons to love and to appreciate music through these concrete illustrations of its power, will make the best interpreter when he comes to the time for that absorbing pleasure. He will be no machine, but, if he has been carefully guided, will have learned so to use his technic that what he plays does not degenerate into mere notes, but rather that every bit of music which he renders means something, and often means deeply to those who listen to its measures. The teacher who is able to develop the best interpreters is the teacher who will succeed, who will do most toward spreading the love of music among the people.

MARKING TEXT-BOOKS.

BY DR. ANNIE PATTERSON.

THE habit of annotating text-books is condemned by some and advocated by others. It is a matter of individual opinion. If some persons think it spoils their books to mark important passages, or jot down references on the margin of a text, note-books can be kept for the purpose. The trouble is that such note-books are not always handy for speedy reference, say, on the eve of an examination. The judicious pencil mark, if lightly and neatly affixed, assuredly helps the eye in rapid re-reading. Of course, indiscriminate or untidy marking is a slovenly habit, and may make the books repulsive to subsequent readers. There is a certain artistic plan in annotation which every student should cultivate:

Never mark unnecessarily. That is to say, any point the memory is likely to carry will not need future reference. It is those essential links in a chain that we cannot recall as a whole if we forget its parts, that need some special plan of memorizing. Thus, when we can arrange facts under headings, when we can classify events, or go, by degrees, from one step to another—the drawing up of such schemes of consecutive thought is always helpful. There is no doubt that underlying important matters or statements in a text-book assists the marshalling of facts in a hurried glance through afterwards. The best scholastic authors have become aware of the student's habit of "focusing" his facts. Hence we have side-spacing, chapter indexing, and paragraph headings in larger or blacker type, etc., concessions that are generally followed in all books of an educational nature. So long as books are treated in the way friends should be—considerately and lovingly—there can be no complaints lodged against the annotator. But the student who ruthlessly dog-ears or scribbles upon a book of reference is no better than the idle and destructive person who revels in scratching inane or profane remarks upon railway carriage windows and other portions of buildings appropriated to the public use and benefit.—*Musical World (London).*

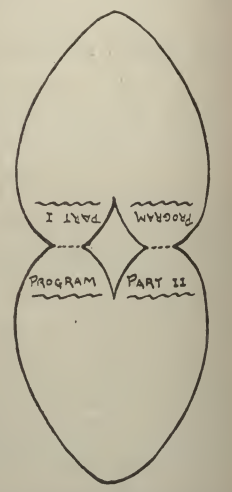
AN EVENING IN A STUDIO.

BY AGNES M. FAIRFIELD.

"A MUSIC teacher has certain experiences; why not put these into writing? . . . . You can help me; I can help you," so a writer in the February ETUDE suggested. I bring a recent experience, and gladly pass it on. Four or five lines in THE ETUDE suggested the plan, which brought some eighty people to my studio on February 13th, St. Valentine's eve. The little notice I had seen referred to Hallowe'en. I transferred the idea to St. Valentine's eve.

First, THE ETUDE was searched, as that was the storehouse where several numbers must be found to carry out the plan, and the search was rewarded. With other material already in the hands of the pupils, "A Love Story" was planned, as follows:

"Loved and Adored," Engelmann; "A Maid of Japan" (song), Gottschalk; "Cupid's Arrows," Sudds; "Whisperings of Love," Kinkel; "The First Kiss" (piano duet), Lunothe; "How Can I Leave Thee?" (song), "Love's Dreams," Brown; "Schubert's Serenade," Heller; Mendelssohn's "Wedding March."



This comprised Part II of the program, Part I being of a general order. This seemed to bring out the idea of the evening more strikingly than if the entire program had been spent on "Love."

The programs were on folded double hearts. Part I on the inside of one half; Part II on the inside of the other. On the outside was written the date, and a quotation about "Love." Violets had been ordered from a near-by city, and one of these was attached to each program. As all nature was draped in a robe of white, and the thermometer was sub-zero, this little suggestion of spring put the audience in just the right key to harmonize with the evening's program.

"A Shower of Hearts," presumably by the teacher, created some feeling of expectancy. As the time came for this closing number, and the audience was showered with tiny candy hearts, there was no doubt left in their minds.

A large arch-way with a double-door was hung with hearts of all sizes, with touches of smilax here and there; valentines of other years decorated the walls.

After the program was over, the question arose: "Did it pay?" A good deal of time had been spent in the preparation, and the tired, relaxed feeling began to come. You, teachers, have all met this same question, and I say to you, as I said to myself: "Go on!" We will be surprised "after many years" to have some one speak of the memory of that effort.

INTERPRETATION OF MUSIC UPON THE PIANO

By W. S. B. MATHEWS

IN the article in THE ETUDE for June, I pointed out the first two elements of successful interpretation in music as being a suitable rate of speed and a suitable basal scheme of power. The third element in awakening mood is that of relative emphasis, and this we now take up, along with some subsidiary principles and suggestions.

Music is not music until it is interpreted; that is, played in its proper spirit for awakening the mood which the composer intended. Always and everywhere music has two aims: to be music, grateful to hear, noble and rewardful to study, of lasting charm as music by reason of the fortunate originality in tonal combinations, such as melody, rhythm, and harmony; and secondly, part of the other, its very soul, in fact, to create a mood, and in this to illustrate some of the deeper movings of the human soul. When music does the first of these things well, it becomes classic and appeals to all who know musical workmanship and love it; when it also does the latter, it then becomes classic and appeals to every man who has a surging and striving soul within him, to be reached by the "concord of sweet sounds." Evidently, Shakespeare had not yet arisen to a comprehension of the fact that in music, no more than in cooking, is the element of "sweetness" a measure of values. A well-placed dissonance is as grateful as a bit of Worcestershire in an artistic sauce.

Let us begin this study now with some smaller selections, because the principles are quite the same in these as in the largest, only the landscape is on a smaller scale, taking less paint, less canvas, and less drawing. I will mention a few of the striking moods briefly illustrated in my "Book of Phrasing," Book I. For instance, the opening piece in C major, the subject of Haydn's Sonata in C, No. 5, in the Edition Peters. Unfortunately, no indication is given of the tempo. It should have been "Allegro con brio," and the rate of speed should have been about 96 for half notes, the tempo mark in the Schirmer Edition having the vertical mark down through the C for common time. Now, the minute we take this sprightly subject at such a tempo and take the staccato marks into account, together with the absence of detail in the accompaniments, we have a picture of a very childlike and naïve mood. The addition of triplets in the repetition does not materially impair this effect, although they give an air of still greater speed. In the third idea, the animation still continues in the melody, but the alto voice has a consistent melody of its own; and here we come upon an element of emphasis. If we continue to give the soprano voice the entire interest of the passage, we will utterly fail of the modification into a more serious mood, which this charming little alto idea gives it.

Or take the next piece, the Heller Study in C, Op. 47, No. 19. This lovely little tone-poem can be played in such a way as to sound absolutely empty, or very dry, according as it is handled. First, the rate, which I have marked at 92 for quarters. This is full fast. Secondly, the general rate of power, which must be piano, and very sustained and melodious. Now we come to the question of emphasis. Granted that we have our melody worked out into a full, pervading, yet not loud singing quality, as legato as the piano can do it under skilful fingers; how now shall we treat the eighth notes in the left-hand part? What are they after? Is it rhythmic detail or is it harmonic filling? Both, I answer. The motion of eighths must be felt, because this motion is meant to make the melody seem more reposeful, by showing that during the time of each song-tone there is time for the accompaniment to put in a rather quiet wiggle, or alternation of harmonic tones; then we add for blending, the pedal with each melody tone, and it is possible to get the mood. Again in the second period of the same we have some chords marked with staccato dots. What did Heller mean by these? Was he after an interval of silence after each chord, or simply an emphasis and individuality of chords? I am sure that the latter was his object. Therefore, while the chords are played a little staccato upon the keys, the pedal makes them about as close as they can be; not quite, but nearly. Later, at the mark *forte*, we give these chords quite a trumpet effect. But let us return to the question of emphasis. In the second period the right hand always plays two tones, a soprano and an alto. If we look at the movement of these voices we discover that the alto has particular business of its own, over and above filling out a harmony for the soprano, especially in the second measure, where its very strong dissonance, E-flat, is resolved into D at the third beat. Here we come to emphasis; for unless this little detail is discreetly handled, it is lost. The alto is here very much the real thing, and must be clearly heard with its accentuation and gentle resolution of the dissonance. So in the first period, when it comes back later on, it is permissible to bring out the alto melody in the left-hand part, preparatory to the soprano setting things back again with its own octaves, as who should say: "Go to, *this* is my melody!"

Or take the third piece, the Heller Study in G, Op. 47, No. 4. This beautiful "Even-song" with choral interlude or answer, is a gem in its way. Here we have the tempo marked 108 for quarters, which is too fast, according to my present idea; I should say 84 will be better. Then there is the question of about how many grains of salt to take with the indication *forte* for the opening soprano phrase and *piano* for the answering choral passage. Certainly, Heller did not intend the opening phrase to be actually louder than the answer. What he meant, I think, was to give the effect of a solo voice, clear, quiet but authoritative; and an answer, also clear, mellow, sympathetic. If we go farther it is plain that the indication *piano* for the accompaniment in the 4th and 5th measures must be a different kind of effect from the *piano* of these answering voices in measure two. The chorus is doing business, each voice having a movement of its own; in the later accompaniment, there is less doing in the chords and more in the soprano; accordingly the *piano* here is more *piano*. Take again the seventh measure, where the chords in the accompaniment have chromatic quality. Here it is a question of emphasis. Unless these chords are played clearly, especially clear upon the unexpected chromatics, they will sound like finger mistakes. Emphasis saves the day for them, and at the same time makes them count for an added element. Again, the third period has a stronger average of power, as well as a quicker movement. If the basal tempo is to be 84, this will come up to 96 or 100; and the power will be increased in nearly the same ratio. Thus the mood becomes stronger, more excited, only to quiet down later on. It is for relief.

Then what is to be done about emphasis when the first idea comes back? Do we play it the same? Certainly not. If in the first choral response the soprano voice has had a little more prominence than the others, here we give the bass voice or the alto the lead; thus the color changes and variety is promoted.

Or take the Mozart "Adagio," which is from the Sonata in G, No. 14, in the Mozart volume. This stands in $^4/_4$ measure; it is played more like an $^8/_4$ measure: the tempo is about 104 for eighths. It is better to count the $^8/_4$ at, say, half this, 52 for quarters, because the tendency of the larger count is to keep the melody in better rhythmic grasp than when one thinks of four-eighths twice repeated in each measure; then the build of power, which is upon a basis of *piano*. Pedal to blend the sixteenths upon the keys, the pedal makes them about as close as they can be; not quite, but nearly. Later, at the mark *forte*, we give these chords quite a trumpet effect. But let us return to the question of emphasis. In the second period the right hand always plays two tones, a soprano and an alto. If we look at the movement of these voices we discover that the alto has particular business of its own, over and above filling out a harmony for the soprano, especially in the second measure, where its very strong dissonance, E-flat, is resolved into D at the third beat. Here we come to emphasis; for unless this little detail is discreetly handled, it is lost. The alto is here very much the real thing, and must be clearly heard with its accentuation and gentle resolution of the dissonance. So in the first period, when it comes back later on, it is permissible to bring out the alto melody in the left-hand part, preparatory to the soprano setting things back again with its own octaves, as who should say: "Go to, *this* is my melody!"

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II.

Let us now take a glance backwards to find out where we have arrived. What is called "interpretation" is simply to play the music in a musical way, according to its fairly inferable intentions, and with such consistency as to establish the mood which the music was meant to establish, and in doing this not to lose any of the musical interest. This is the problem.

The elements of interpretation are three: Rate of Speed, General Degree of Power, and Discriminative Emphasis. Whenever the notes of the music are musically played, and include these three elements, interpretation almost necessarily results, provided the player does in reality feel the mood. The strategic point is to get the mood yourself as player, not only get its elements but play it over and over until the music "strikes-in" with you, so that you cannot play the piece without feeling it. Then you have to get where you feel it strong enough to make it the main thing, so that you do not lose it in thinking that you are playing before some one else; also so that you do not lose it in technical difficulties or wrong fingering or other accidents. If you mean mood to be the main thing with the hearer, mood must be the main thing with you. And it is a very nice question how far imperfection of detail can enter in and yet not spoil the mood. It used to be said that people would rather hear Rubinstein play for an entire evening with frequent wrong notes than Bülow with no wrong notes at all. Were the wrong notes more musical than the true ones? Certainly not; but Rubinstein was before all a musical and a temperamental player, who always got the main thing and at his best got pretty nearly all the others.

The same thing happens in our times. Godowsky was heard in some hundreds of concerts in this country, playing always with a technic practically infallible and equal to the greatest tasks, and also with wonderful musical feeling and authority; yet he was generally admired for correctness and underestimated as to his musical qualities. In Germany, where they also overvalue the mood of the music and tolerate a lot of imperfection if emotionality is strong enough, they at the first hearing crowned him as master, because those who wrote were musical and recognized that behind his seemingly technical infallibility, there was always musical sensitiveness and a great emotional undercurrent.

III.

There are mannerisms of interpretation. Some players work upon the principle that a melody in the soprano is bound to attract attention anyway; therefore they make all they can of the other voices. Sometimes they carry this too far, I think. I am myself still not advanced beyond the point where I admire the soprano holding the centre of the stage.

One of the most unaccountable mannerisms of playing is what I call "cross-eyed" playing; that is, the left hand anticipating and always coming in before the beat. This is the most unaccountable happening I know of in piano playing, and I have no idea whence it arises. Observe, it is always the weak and slow left hand which comes in first; you are thinking of the other hand and its melody, and it is the quick and handy hand. Why then should the blundering left hand "butt-in" ahead of the beat? Yet we all do it. I have heard Bülow play the Schumann "Romance" in F sharp, and play the two melody tones with the two thumbs, the left hand always ahead of the right, like two baritones singing a Bellini duet, the low baritone always a little ahead. How would it sound in the orchestra? It is absurd, yet almost everybody when trying to be expressive falls into this detestable habit. Is it contagious? Is there a microbe of anticipation? The remedy is available; it is to require the player to reverse the order and play his right hand first until he learns to hear it, for they rarely are able to hear themselves do this curious act.

Interpretation begins the moment a student has eight measures to play. There is the point to begin. Play it as it was meant to go. Music and sense are what we are after.

BELIEVE me, the talent of success is nothing more than doing what you can do well, and doing well whatever you do.—*H. W. Longfellow.*

THE OLD AND THE NEW.

BY DR. ROBERT GOLDBECK.

II.

Even to the superficial observer it must be clear that the most advanced music of the day, reveling in the sharpest dissonance, the most eccentric melody, the boldest modulation and the freest form, is, nevertheless, the result of gradual growth from the roots of ancient primitive scales. They began to appear 4000 years ago and at subsequent periods in Egypt, Greece, India, China, and other countries; later, in the East, after the life of Christ, as modified church tones, from thence adopted in the Western Roman Empire, until finally the modern scale of seven transposable tones has seemed to be permanently established, from the 17th century on.

Upon this uniform scale, identical in all its twelve or more transpositions, are based the Fugue, the Sonata, the Symphony, and all other vocal and instrumental compositions of the old masters, as well as of our modern composers. Strict contrapuntal rules prevailed at first in musical composition, strictest *before* Bach, but becoming less severe with the advent of that master, and freer with every succeeding generation; but it has never happened in the history of music that achievements in any style or by any master were totally thrown down or discarded, as, for instance, it was thought by many, that Wagner, Liszt, or Strauss had done in regard to classical music.

The compositions of Bach—the greatest master of counterpoint and the fugal art—bear evidence of his endeavor to shake off the fetters of mechanical rule, aiming at and attaining, in the limits of the difficult fugue style, freedom of thought, musical development, and originality of harmony, far exceeding the efforts of any subsequent composer. This freedom of composition in the strict style of the Fugue constitutes Bach's epoch-making force, making further progress by other equally gifted composers possible.

In the same manner, the appearance of great composers is invariably signalized by some new development of thought (melody), treatment, and style, sometimes so far ahead of their time that their contemporaries criticise and, if they could, would reject what seems to them dangerous or at least uncalled-for innovation.

The greater freedom which animated Bach (to the present day censured by ultra-conservative theorists) is simply the characteristic trait of all great composers, each and all feeling the necessity of cutting loose from the conventionalities of the time and rules inconsistent with the progress of music.

Exact rules are in reality impossible in any art, but they are clung to, in spite of the impossible, by the pedantic mind lacking in creative power. To some extent music is a science, but not a mathematical science. As an art, music constantly requires new unfoldings, new evolutions, impossible where unbending rules prevail. The fact that music is not an exact science makes its teaching very difficult, and the book of harmony which can accomplish this easily and thoroughly, is yet to be written.

The musical people at large, capable of receiving impressions, but ignorant of genuine or the fancied necessities of artistic detail, are really more ready and better prepared to recognize new merit than the profession, when it is conservative and critical. Were it not for the public, who support what they hear by paying for it, the progress of music would be retarded by even more bitter warfare than it now is. When some new style has finally been accepted, it gradually tends to become conventional by the universal imitation of lesser composers and the path is thus paved for another writer of genius.

The first epoch-making master after Bach was Haydn, closely followed in turn by Mozart and Beethoven. Of the three last named Mozart was undoubtedly the most gifted in the fugal style, closely following Bach in this respect, writing with equal facility a perfectly natural fugue, yet with much less depth of harmony, offset, however, by a more fluent modern melody. But Mozart had other aims.

Haydn, from lack of more serious early training, for which opportunity failed him, was the first to compose in a style which had rather the plainer four-part writing as its foundation than that of the much more complicated Fugue. He nevertheless strove most earnestly to master the latter much more difficult style, and in his greater works we find some excellent and spirited specimens of the fugue, usually brought in at the climax point. The difference of composition in the works of Bach and Haydn could, however, hardly be greater.

In Bach we find the scientific but perfectly free and highly dramatic working out of shorter fugue subjects, while in Haydn we recognize the longer melody in which character and feeling are concentrated, enabling the composer to give full expression to the word (as in his oratorios) unaided, and we may even say unobstructed by counter-melodies. A truly wonderful revelation!

Haydn, therefore, is the first great representative of the modern homophonic style in which a single independent melody, supported by an harmonious accompaniment, plays by far the greatest part. Quite naturally such a style could only have been the creation of a genius not educated in early youth in the strict style of the Fugue. The enormous and lasting success of this homophonic style is easily understood from the fact that a deep impression is more readily produced by a beautiful melody than by a combination of several melodic phrases.

The Sonata and Symphony, largely homophonic and much simpler in construction than the Fugue, offered to Haydn the most appropriate field. The sons of Bach and other contemporary composers had previously introduced the Sonata style, but its further development, in a modern sense, was the work of Haydn. He had attained his 65th year before he attempted the composition of his two great oratorios "The Creation" and the "Seasons." In these the composer's melodious and dramatic style afforded a convincing reason of the power and beauty of the homophonic style, which, however, was supported and varied in appropriate places by choral fugues. But in these a freely developed melody was also suitably unfolded to give musical expression to the underlying melody.

Mozart, the next great and epoch-making composer, partly followed in the footsteps of Haydn, partly in those of Bach, enlarging and deepening the Symphony and the Sonata, strengthening his works by the Fugue, as, for instance, in his "Requiem," giving proof of his wonderful power to make the Fugue subserve free dramatic and musical expression.

Mozart's genius, however, shone brightest in the opera, his "Marriage of Figaro" (1785), "Don Giovanni" (1787), and several others, remaining on the stage a hundred and twenty years, the music keeping its freshness and unexcelled dramatic force to the present day.

(Another paper of this series will appear in THE ETUDE for August.)

INFLUENCE OF THE MUSIC TEACHER UPON THE PUPIL.

BY J. M. BALDWIN.

The relationship which should exist between teacher and pupil is a subject which deserves no small amount of attention. A pupil selects a teacher, engages lessons, practices the lesson given, and afterward plays the prepared lesson to the teacher, paying the regular price for the lessons. The teacher gives the amount of time agreed upon and receives the money as agreed, in return. The pupil feels that he pays a good price for his lessons, and the teacher considers that he has given full value for the sum received.

This suggests the frail outline of relationship between a teacher and a pupil. It often happens that the relationship never gets beyond this outline, and the success of the teacher as well as the progress of the pupil is exceedingly small.

One teacher may claim that he gives one hour of his time to the pupil for a certain sum; that the pupil receives full time, and that he or she ought to be satisfied. The pupil says: "I practice faithfully and pay for the lessons received. I am always on time and do my best." It has not occurred to either of them that success as teacher and pupil will be within a very narrow relationship.

If the teacher considers that the pupil is a musical trust and has been placed in his hands for development, that the musical welfare of that pupil largely depends upon his efforts, and the success or failure largely reflects upon his own success, he will give more thought and attention to the pupil than the hour paid for. He will study how to overcome every weakness and put every effort forward to assist his pupil; even outside the lesson-hour he will not lose an opportunity to benefit his pupil. Even after a pupil has ceased studying with him, he may show interest by still giving assistance. The teacher who is interested, painstaking, and generous is sure of success, other things being equal.

The teacher cannot hope or expect the same rule or study to suit each pupil. Teachers should study their pupils; become acquainted with them. Every teacher should become a student of human nature. Long years of study with a celebrated pianist do not guarantee success as a teacher, but power to judge pupils, to study their needs, and the power to select music for their best advancement are a few of the many things which should not be lost sight of in the success of pupils.

The pupil who deserves and is determined to make the most of himself will not be slow to recognize the interest shown. His suggestions and requests will be rigidly followed; his respect sought and guarded, and his advice heeded.

The pupil must be loyal to the teacher, always ready to praise and defend his musical skill and ability, always eager to hear of his success at recitals or public appearance.

If the teacher and pupil are not thus brought together they are only spending valuable time for a limited degree of success.

THE UNMUSICAL TEACHER.

BY C. H. CONGDON.

Many persons count themselves unmusical because they have never received any musical training, when, as a matter of fact, they may possess the music sense in a high degree. Because a person has a poor singing voice, and has never learned to read music or to play a musical instrument, is no reason why he is unmusical. The music sense is possessed to some extent by the great majority of persons. If the teachers in the public schools would study the simple rudiments of music as thoroughly as they study language or arithmetic they could succeed in teaching it as well.

So much is said about the unmusical teacher that we are often led to believe that the teachers' shortcomings are all centred in the subject of music. We forget that there are few elocutionists, mathematicians, authors, artists, historians, or expert penmen among the teaching fraternity, and yet, reading, mathematics, language, drawing, history, and writing are taught in public schools. Teachers are not expected to be experts in any particular branch. If a teacher has teaching ability she can direct her pupils successfully in the rudimentary study of all the subjects she is required to teach, without being an expert in any of them. Occasionally we find those who are color blind or tone deaf. Of course, a color-blind person cannot teach anything that involves color work; neither can a tone-deaf person teach music. But scarcely one person in fifty is color blind or tone deaf. Investigation will prove that at least ninety per cent. of the teachers in the public schools could, with a reasonable amount of training, conduct the singing lesson successfully.

In arranging a plan of musical instruction for the public schools we do not, therefore, take into account the teachers who are unable to recognize tones (the tone deaf). It would be just as reasonable to make a system of drawing and leave out the color work because one teacher in fifty was color blind. Strange to say, there are music systems made on this plan. The tone color is left out and scarcely anything but the dry bones of technicalities is presented. Of course, this would not be recognized by teachers who are musically color blind.

In public school work we have to deal with teachers who, in the main, are either well prepared in music or are susceptible of musical training. Teachers, as well as children, should study living melody in order to raise the standard of their musical appreciation. One cannot become well versed in literature by studying about literature. This applies to music with equal force. Lifeless tunes, made for the purpose of note reading and nothing else, defeat even the object for which they are intended. Nothing but pure melody appeals to the music sense. Thus we see it is a waste of time for even unmusical teachers to study music that is lifeless, dull, and uninteresting.—*Journal of Education.*

A MUSIC TEACHERS' ASSOCIATION.

[THE ETUDE is indebted to a member of the Waterloo Music Teachers' Association for the following article, descriptive of its workings. The plan proposed is an admirable one and can be followed or adapted to the great advantage of teachers in other cities and towns. The articles that appeared in THE ETUDE, describing conditions of musical work in the West and on the Pacific Coast, and in the South (in this issue of THE ETUDE) will show how great is the need for organization among teachers.]

The Waterloo (Iowa) Music Teachers' Association, though in its infancy, gives promise of doing effective work for the musical advancement of the community; and it is the hope of the organizers that the publication of their plans, purposes, and results may encourage musicians in other cities to take up a similar line of work for the popularization of good music in America.

Waterloo is a city of a little over 18,000 inhabitants, and is a prosperous commercial centre. There are about thirty-five music teachers here, the churches supporting music in the usual way. There has been nothing in the way of an artists' recital here for several years, as the last attempt at a course of musical entertainments, undertaken by a prominent teacher, resulted in such financial loss as to discourage further effort. The Y. M. C. A. include two musical numbers on their annual lecture course. There is, of course, an occasional concert in connection with some church or society, and this tends to create some interest in music; but on the whole it cannot be said that there is any real musical interest in the city, nor has there been any systematic course of work undertaken to create musical interest.

The idea of improving the musical conditions of the community, by means of organized efforts on the part of the teachers, first occurred to Mr. Scott B. Prowell (later elected president of the Association), who formed plans for the organization, and then made them known to other teachers, all of whom showed lively interest. A meeting was called and all music teachers, whose names could be learned, were invited. When the search began for teachers, no one had acquaintance with more than nine or ten teachers, but each list contained at least one or two names not on the other lists, and those present at the first meeting were surprised to find that the list had grown to eighteen, and, later as high as thirty-four. The fact developed that each teacher was known to just his or her own circle of friends, and that no person had a circle large enough to do large musical work.

The reader will probably say at once that this is only a natural condition, and that every city has obscure teachers who earn spending-money by giving music lessons. It was not the plan or purpose of the Association to draw distinctions between teachers. We wanted to include them all; for three reasons: First, for the reason that if some person is being taught, and not well taught, it is our purpose to try to bring such influences to bear on the teacher as to inspire him to do better work, or if need be, to make such preparation as to be able to do better work; secondly, we want to represent, so far as is possible, the entire student body of the city; and, thirdly, we want the support of the entire musical population in the various branches of our work.

The basis of the discussion before organization was, that the society must be *useful* if it was to be successful. It was decided that this organization might, with the *combined strength* of all the teachers, do much more to raise the standard of musical taste, and do it in much less time than could possibly be done with each teacher following a course of his own; that we could inspire a more thorough course of study on the part of the average pupil, and that we could do much to set aside the popular style of music that fills the store windows and is not worthy of the time that pupils spend on it; that the teachers might be harmoniously united for mutual benefits; and that our programs and discussions would be a great inspiration and incentive for self-improvement and a constant raising of the standard of our work; that in our Association we might be able to discuss and arrive at the solution of difficulties peculiar to our own surroundings, that we might bring outside artists to our city for recitals and lectures, and assist our own teachers in giving successful recitals; and last, but not least, give a regular series of pupils' recitals for the benefit of our pupils.

All of these topics were discussed with much satisfaction and enthusiasm, and a renewed spirit of life and enthusiasm seemed to be created among the teachers.

At the following meeting a constitution was adopted, officers elected and the work of the society begun. A part of the constitution reads as follows: The aim of this Association shall be: 1. To promote interest in, and encourage the support of the best in musical art. 2. To secure the harmonious co-operation of the teachers of music. 3. To stimulate interest in the study of good music and theoretical branches. 4. To promote a higher standard of musical instruction.

The first undertaking of the Association was to bring Mr. Emil Liebling, of Chicago, for a recital. The recital was preceded by one of Mr. Liebling's "Afternoon Talks" to teachers and pupils, a very interesting and instructive hour. The recital was a success in every particular, the house was crowded and the audience delighted. A reception after the concert was a pleasant feature. Tickets were advertised at fifty cents, if bought of the teachers before a certain date; after that, all admissions were seventy-five cents. This helped the advance sale, because the people appreciated the opportunity given them to secure their tickets through the teachers. The public greatly appreciates the work of the Association, and has exhibited generous sympathy and support. It is understood that whatever money is made on our concerts is to be used for musical work of public character.

We are sending out about one thousand invitations to musicians of the State to meet with us during our Chautauqua, the management of which has been induced to establish a Musical Institute, a great opportunity for musicians and teachers desiring to combine education with pleasure and recreation.

Another feature is a reception we are giving to our pupils and their parents for the purpose of stimulating interest, on the part of the pupils, for better work. Addresses will be made by several of the teachers, and a program of music will be given.

The writer hopes that this article may give encouragement to musicians in other towns where similar work is needed, and believes that work of this kind, attempted in an entirely unselfish spirit, as has been the case with our organization, is certain of success. Surely if we expect to derive our support from the teaching of music, anything that is for the general advancement of musical art is worthy of most serious consideration. In many places the apathy of the public is largely due to conditions that can be removed by the careful and harmonious co-operation of the teachers.

THE SENSE OF TOUCH.

BY EDWARD HALE, A.M.

Not long since I went to the Blind Asylum in South Boston to observe the treatment of music study in operation there. The chief object of my visit was to discover whether the substitution of the sense of touch for eyesight, and the consequent refinement of it, had any effect upon playing. I was surprised and disappointed to be told that no effect such as I anticipated had been observed. I cannot help thinking that this is but an additional illustration of our common failure to perceive the significance and potentiality of what is going on under our very eyes. At any rate, I want to bring the matter before the readers of THE ETUDE to see whether there may not be corroboration of my view, such as, in this case, I have been unable to find.

We all know what the clinging touch is—a sensitive, caressing, soulful (some imaginative folk would say) pressure, "cling," felt in the finger-tip. Mr. Carl Baermann said to me one day that "every note played on the piano should have that quality imparted to it. No note, however insignificant or staccato, should be struck but with pressure, cling." A greater authority still (in fact there is none greater, touching the problems of piano playing), Chopin, said to me, through one of his pupils who became my teacher, that "the sense of touch was that in which the thought, feeling, imagination of the player terminated, through which he compelled the piano to expression."

Now, as I have said, we know something about this, and those of us who believe in imaginative playing are conscious of a lively activity, of the sense of touch when we are really playing well. We feel the glow in the finger-tips, caused, actually, by increased flow of blood to that point where the sense is in action. It seems as if we had the keyboard in a warm grasp and that with delicious, masterly ease we could compel whatever we wanted from it. Now, for my part, I have found that the more closely I have associated all this with the sense of touch, the better were the results of every description. In fact, I have an idea that had I known of it soon enough, I might have spoiled a had writer in a good player! At least I am firmly convinced that on the seizure and application of even so simple a principle may depend the whole development of a technic.

For it means artistry from the very beginning. Not perfection by any means at first—the modern pedagogy has taught us better than to expect that—but the right thing in the making—which is certainly the highest pedagogy.

We need nothing more than to rule out of students' practice the undiscriminating business, the uniform forte and legato with which everything without exception has been at first played. For that kills the finger, it makes as lifeless a tool as ever the ancient mariner's sea-mates wielded. But what we want at the piano is warm, living, quasi-intelligent fingers—to be referred to not as "it," said Chopin, but "he"—or, if you please, "she". I believe, as Chopin did, that the sense of touch contains the true secret of this, and that, therefore, it ought to be set before our pupils' minds with their earliest experience.

Now, the Blind Asylum, contrary to my expectations, did not corroborate my theory—for which I have given what I believe to be the true explanation. In fact, I found that the thought was wholly a new one to them, which, of course, explains its never having been exploited. I have the promise that it will be and the results reported to me. But meantime, has no reader any further light from his experience as player, or teacher, or observer, to throw upon it?

ON THE ESSENCE OF THE BEAUTIFUL IN PIANO-PLAYING.

Nowadays, when nearly everything is technic and pace, the true artist is soon recognized. I shall instance, without trying to be exhaustive, a few different styles of piano-playing. First: There is playing with technic and nothing else; merely the playing of certain notes as quickly as possible with certain accents. Let us rid ourselves of this method at once. Secondly: There is playing with technic and certain musicianly accomplishments and with taste. This is very acceptable for a student affecting the so-called Classic School. But is this enough? Should not the emotional side of music predominate? Thirdly: There is playing not only with musicianly accomplishments, taste, and technic; but with passion, sorrow, and joy that thrill one through and through, and carry one far away into the fairyland of light and shade, the roaring of mighty waters, the land of the glowing East, and to nature itself where all is truth and perfection. Is not this what we are seeking? True art at its greatest. Let us prize it as we should.

Probably we have often said to ourselves after hearing some one's performance: "Yes, it was very nice and clear, perhaps brilliant, but there was something wrong, it didn't appeal to me." There's the rub! Music must appeal to us, to our higher instincts. It must make us think, must make us grasp its meaning as though we were listening to some one talking or acting. It is here that the humbler performers and even some of the so-called great artists can find an opportunity for attaining the highest standard of their art.

The most perfect thing we can copy is nature. Why is it so beautiful? Solely because color, shade, warmth and gladness, birds in song, flowers with their sweet scent, all, sympathetically unite in one harmonious effect. Let us then strive for effect. The rigid critic will sneer and say "Effect! Oh, no; not in true art." Ask him to study one of Greuze's heads and imagine if one cheek were white and the other pink—how it would look. We must have it all. Half-a-rose, a shooting star, a tear-drop, may be exquisite in themselves, but we want the whole. Life, love, enthusiasm, all working for one great end—Perfection.—*Musical Standard.*

The teacher must have some clear notions of what education is. He must have ideals. Beside every pupil he must see another child, a larger, a more perfect, a cultured being, toward which the pupil is to be drawn.—*John W. Cook.*

Children's Page

Of all things in the earth children are nearest and dearest to me.—*Goethe.*

CECILE CHAMINADE AS A GIRL.

LITTLE CECILE CHAMINADE.

Among the cascades and sweetbrier roses of Perigord-Noir, France, "a truly picture-country," perfumed with lavender and rosemary, there lived once upon a time, and not so very long a time ago either, a gay, golden-haired little girl who had been born in St. George Street, in Paris.

She was a dear, odd little child. It was written of her that "she had a soul sparkling with adorable caprices," and that her patron saint, St. Cecilia, loved her particularly well. Whether she had intercourse with the saints and heard angel whispers we do not know for certain, because she made her very homeliest dolly her dearest confidant, telling her all her thoughts and secrets, and this dolly never repeated anything that Cécile told her.

Her father and mother were both excellent musicians, and played the violin and piano together beautifully. One evening they played together a duet, which was a sonata for the two instruments, by Beethoven. After they had finished playing, little Cécile, who was then just eighteen months old, hummed the melody of the Andante movement right through!

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Her great musical talent attracted a deal of attention, so much indeed that she was called upon to compose a song for a church festival to be sung by little girls her own age. The song was a success, but after the festival someone remarked that it was much more simple than the music that she had been composing of late. "But, don't you see," explained the child, "that I *had* to place it within the reach of these little girls?"

She was not afraid, however, to attempt the most difficult things when not limited by the thought of those for whom she was writing. For instance, she heard the opera called "The Huguenots," and, being delighted with the Bohemian dance in it, she at once went to work and elaborated a ballet, wrote the music to it, and danced it in costume for the entertainment of her friends. Also, hearing this opera inspired her to write a most tragic march on the surrender of Metz.

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"Isabel, dear! why don't you answer me more promptly?"

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There was no further trouble. Her lesson was promptly and correctly recited; she had found the secret of the great power of concentration and alertness. How much better work we might all do if we would only "*brighten up.*"—*Mrs. Charles L. Lombard.*

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CECILE TEACHING HER LITTLE DUMB FRIENDS.

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The polka originated about 1830, through a little peasant who was at service in a family of Elbeteinitz, a town of Bohemia.

One Sunday, this young person found her kitchen more stupid than usual. The polished casseroles were smiling like full moons; the tiles shone like Carrara marble, and there was still an hour to spare before beginning to cook the dinner. It was in November; the weather suggested melancholy thoughts, and the thick fog was not inviting for a walk. The poor lonely soul could not read or write; how could she pass the time? She sat down, put her elbows on the table, and decided to take a nap and forget her dullness.

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These preludes, interludes, and overtures were soon found to add spirit and contrast of effect; they began to gain an independence of style and to assume larger proportions. This was particularly the case with the *Sinfonia avanti l'Opera* (Symphony before the Opera). To avoid the monotony of a long, uninterrupted stretch of instrumental music, Lulli (1633-1687) devised what is known as the French Overture. This consisted of a slow introductory movement followed by an allegro, the whole concluding with another slow movement. A more important form soon supplanted this—a form from which the modern symphony was directly developed: the so-called Italian Overture. It is not known who originated it. The arrangement of the movements was reversed; there were still three, but the first and last were allegros and the middle movement only was slow. The two allegros also differed in style: the first was generally solid and dignified in character, the second gay and light, while the slow movement supplied the element of deep expression.

It will be seen that such a scheme has a psychologic basis. A rapid tempo is suggestive of hope and cheerfulness, a slow tempo of melancholy and reflectiveness. A cycle of feeling from gay to grave and back to gaiety again is more healthful and inspiring than one which takes the opposite direction. Hence the outcry when Tchaikovsky went counter to tradition and ended his *Symphonie Pathétique* with an Adagio of the wildest and most despairing nature.

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Mozart in his forty-nine symphonies and Beethoven in his immortal nine carried the symphony to far greater heights of technical and emotional possibilities—indeed, as we now know it, it may be said to be the creation of these three masters, as they also stand for the perfection of the Sonata in form and content. It still retains the three characteristic divisions of the Italian Overture of the 17th century, but the first allegro is often preceded by a short introductory adagio, and the slow movement is frequently followed by a minuet or a scherzo.

Since Beethoven, the most noted symphonic composers have been Mendelssohn, who wrote four; Schubert, nine; Schumann, four; Brahms, four; Tchaikovsky, six.—*Frederic S. Law.*

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THE LITTLE ENCHANTER. A STORY OF MOZART. V.

A few days after this adventure,[1] Madame Mozart, weeping quietly, prepared everything that was necessary for the departure of her husband and her son to Vienna.

"Do not weep so, wife," said Mozart, "since the bounty of the good God has shown itself already for our dear son. We go to the court of the Empress Maria Theresa, a queen as wise and great as she is good and beautiful. We go there, invited by her august husband himself—Francis the First."

"But at six years old to commence a life of work—he is so young," said the poor mother, stifling her sobs.

"I will work for you, dear mamma, and it will be a life of pleasure," cried Wolfgang, throwing his arms around his mother's neck, and kissing her lovingly.

A few hours later, the music teacher and his little son were on their way to Vienna. On their arrival, the emperor sent them word that he would receive them the next day. In the meantime, he gave orders to arrange a concert, to which all the ladies and gentlemen of the court were invited to hear this wonderful child.

The next day, Mozart went out to visit some friends, and when he returned, found his son cutting capers in his room.

"I have said my prayers, I have practiced on the piano, and now I am resting," he said, in answer to his father's look of astonishment.

"Pretty rest!" said his father, laughing.

In the evening, Wolfgang was taken by his father to the royal palace. The music teacher was dressed in black; his son wore the court costume—a little coat of lilac cloth, with a vest of watered silk of the same color, breeches of rose-colored silk, white silk stockings, and shoes with silver buckles. He was as pretty as a prince in a picture.

When they went into the concert hall, there was no one there. The first thing that Wolfgang saw was a superb piano, before which he quickly seated himself. His father passed into the balcony, which gave a superb view of the palace gardens. Wolfgang, left alone in the royal salon, lighted as for a fête, began to play; his little fingers ran up and down the keys with marvelous rapidity, when suddenly a child's voice near him said:

"Oh! how well you play! Are you not the little Mozart, who they say plays so wonderfully?"

[1] See THE ETUDE for March.

Wolfgang turned. There stood a little girl, about seven years old, richly dressed, and of surpassing beauty.

"How beautiful you are!" involuntarily exclaimed the little Bohemian.

"Answer me," said the child, imperiously. "Are you not Wolfgang Mozart?"

"Yes, mademoiselle."

"And who taught you to play on the piano? It is tiresome to learn—you must have studied very hard to be able to play so well."

"Yes, mademoiselle, I was often very tired; but then I would pray to the great St. Jean Nepomucene to give me courage and cheerfulness, and he would graut my request."

"Who is the Saint Jean Nepomucene?"

"He is the Saint of Bohemia."

"And why is he called the Saint of Bohemia?"

"Because his statue is on the bridge at Prague, over the Moldau river."

"That is no reason," said the little girl, impatiently. "I know his story," said Wolfgang shyly, "and will tell it to you, if you care to listen."

"Yes, yes, tell it to me—I would like to hear it," cried the little girl eagerly.

"Listen, then. A long time ago, a very long time, there lived at Nepomucene a vicar of the Archbishop of Prague, who was very good, and who gave so much to charity that he had hardly anything left for himself. Indeed, he often went supperless to bed, because he had given his food to the poor. His name was Jean Welfin, and he was a very holy man. Now it happened, one day, that the archbishop confessed to his vicar. The next day, Wenceslaw, who was the king, sent a message to the vicar.

"'I order you to reveal to me the confession of your archbishop.'

"'I cannot, sire,' replied the vicar, very humbly.

"'You must,' replied the king.

"'Sire, I cannot,' said the vicar again.

"Then the king fell into a great rage, and threatened the vicar with a violent death, if he did not tell him what he wished to know.

"'Neither gold nor jewels, neither threats nor tortures can make me speak,' replied Jean Welfin. 'The confessional is a sacred thing.'

"When the king found that he would tell him nothing, he ordered him to be killed. So one night, with Carelessness. Stop! you are going too fast.

To-morrow at the crossing you will hear the train of Wrong Notes. You think: "Well, I can cross in a hurry." But no; that wrong note caught you, and the day's work is ended and nothing gained.

Again you take up your task of crossing. If you will only Listen, you will hear the sound of a deep *piano* when it should have been a dainty, sweet one; here is a *dim.* just dropped down on when you should have played more and more softly.

Listen!!! there was a *ff* played with no more force than your last *f*.

Listen!!! Over the hill comes the train of Poor Time. Hold in that *Allegro* and let that *Largo* do a little more work; now, whip up that measure of thirds; it is too slow. Pull in that easy run and give those chords a little more help. Thus you may make the crossing and avoid a collision.

Reader, take those three words—Stop! Look!! Listen!!! Let this crossing of three months without the guidance of your teacher be one to count, one which like the railroad company will be worth gold to you.

You are in the cart of Opportuuity; and it rests with you to cross the railroad of Time with—*loss* or *gain* on the other side. Can we not make it gain? Yes, if we Stop! Look!! Listen!!!—*Katherine Morgan.*

* * *

WHAT greater or better present can we give to the State than to instruct and to educate the young!—*Cicero.*

"Are you hurt, little one?" she asked, in such a sweet voice, so full of sympathy, that Wolfgang answered naïvely: "You are even more beautiful than you were a short time ago; will you marry me?"

The little girl laughed, and walked away. "Nay—that can never be," she said, smiling.

"Why not? We are about the same age," replied Wolfgang.

"You are only a poor little musician."

"But I mean to become famous."

"And I am Marie Antoinette, Archduchess of Austria."

"Well, that makes no difference to me; I will marry you just the same," replied Wolfgang, to the great amusement of the assembled courtiers, who were not accustomed to such naïve language.

Alas! this little girl, whom the child Mozart had chosen for his wife with such adorable simplicity, was not to be so happy as the little musician. In after years, on the day when Mozart, the great composer, was publicly crowned and saluted with cheers by the people of Vienna—on that same day, this little girl, who had become the wife of Louis XVI and Queen of France, was publicly insulted by the people of Paris. Two years later, she was led to the guillotine. A strange and mysterious destiny, which God had hidden from human eyes.—*From the French of Mme. Eugénie Foa, by Lucia Berrieu Starnes.*

* * *

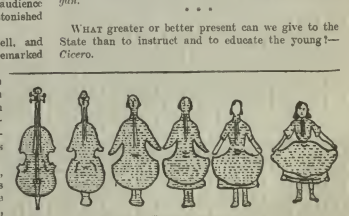
STOP! LOOK!! LISTEN!!!

Some weeks ago I read of someone's receiving a thousand dollars for every word he wrote. The story runs:

A railroad company went to a lawyer, asking him to prepare the wording for a sign to be placed at all crossings; they would give him three thousand dollars for this sign.

For weeks he worked and thought. His first word was "Stop!" What on earth should the next be—"Look!!" And one day the happy thought came—"Listen!!!" He took it to the company and was paid the three thousand dollars. At the end of a year an officer of the company said that the sign had saved them over ten thousand dollars.

Readers of the CHILDREN'S PAGE, your teacher is going away for the summer and you are left to cross the railroad of three months without her help. There are dangers in the way; there is the train loaded with



MUSICAL TRANSFORMATIONS.

Children's Page

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"But at six years old to commence a life of work—he is so young," said the poor mother, stifling her sobs.

"I will work for you, dear mamma, and it will be a life of pleasure," cried Wolfgang, throwing his arms around his mother's neck, and kissing her lovingly.

A few hours later, the music teacher and his little son were on their way to Vienna. On their arrival, the emperor sent them word that he would receive them the next day. In the meantime, he gave orders to arrange a concert, to which all the ladies and gentlemen of the court were invited to hear this wonderful child.

The next day, Mozart went out to visit some friends, and when he returned, found his son cutting capers in his room.

"I have said my prayers, I have practiced on the piano, and now I am resting," he said, in answer to his father's look of astonishment.

"Pretty rest!" said his father, laughing.

In the evening, Wolfgang was taken by his father to the royal palace. The music teacher was dressed in black; his son wore the court costume—a little coat of lilac cloth, with a vest of watered silk of the same color, breeches of rose-colored silk, white silk stockings, and shoes with silver buckles. He was as pretty as a prince in a picture.

When they went into the concert hall, there was no one there. The first thing that Wolfgang saw was a superb piano, before which he quickly seated himself. His father passed into the balcony, which gave a superb view of the palace gardens. Wolfgang, left alone in the royal salon, lighted as for a fête, began to play; his little fingers ran up and down the keys with marvelous rapidity, when suddenly a child's voice near him said:

"Oh! how well you play! Are you not the little Mozart, who they say plays so wonderfully!"

Wolfgang turned. There stood a little girl, about seven years old, richly dressed, and of surpassing beauty.

"How beautiful you are!" involuntarily exclaimed the little Bohemian.

"Answer me," said the child, imperiously. "Are you not Wolfgang Mozart?"

"Yes, mademoiselle."

"And who taught you to play on the piano? It is tiresome to learn—you must have studied very hard to be able to play so well."

"Yes, mademoiselle, I was often very tired; but then I would pray to the great St. Jean Nepomucene to give me courage and cheerfulness, and he would grant my request."

"Who is the Saint Jean Nepomucene?"

"He is the Saint of Bohemia."

"And why is he called the Saint of Bohemia?"

"Because his statue is on the bridge at Prague, over the Moldau river."

"That is no reason," said the little girl, impatiently.

"I know his story," said Wolfgang shyly, "and will tell it to you, if you care to listen."

"Yes, yes, tell it to me—I would like to hear it," cried the little girl eagerly.

"Listen, then. A long time ago, a very long time, there lived at Nepomucene a vicar of the Archbishop of Prague, who was very good, and who gave so much to charity that he had hardly anything left for himself. Indeed, he often went supperless to bed, because he had given his food to the poor. His name was Jean Welfin, and he was a very holy man. Now it happened, one day, that the archbishop confessed to his vicar. The next day, Wenceslaw, who was the king, sent a message to the vicar.

"'I order you to reveal to me the confession of your archbishop.'

"'I cannot, sire,' replied the vicar, very humbly.

"'You must,' replied the king.

"'Sire, I cannot,' said the vicar again.

"Then the king fell into a great rage, and threatened the vicar with a violent death, if he did not tell him what he wished to know.

"'Neither gold nor jewels, neither threats nor tortures can make me speak,' replied Jean Welfin. 'The confessional is a sacred thing.'

"When the king found that he would tell him nothing, he ordered him to be killed. So one night, one very dark night, poor Jean Welfin was thrown off the bridge, into the Moldau, which was very deep at that spot. They never found his body, because, instead of sinking to the bottom of the river, it was carried away by an angel to Paradise, where he is seated by the good God; and Jean Welfin, a poor man on earth, is to-day the patron Saint of Bohemia."

As Wolfgang finished his tale, there was a great rustling of silken robes, satin slippers, the waving of plumes, and perfume of flowers. He looked around him in astonishment; the grand salon was now filled with beautiful ladies and handsome gentlemen. He crimsoned, and looked confused.

"Do you not know me?" demanded a gentleman, coming up to him.

"You are the emperor," said Wolfgang, looking at him shyly.

"And behold the Empress Maria Theresa," replied the emperor, and led the little Mozart up to a lady of about forty-five, but still of brilliant beauty, who received the child most graciously.

At her request, Wolfgang seated himself at the piano, and then, smiling at the people around him, and especially at the pretty little girl, who was not far away, he began to play. He played with such ease that his little fingers seemed merely trifling with the keys, passing from a lively and difficult measure to one slower and more melodious. His audience could not suppress a cry of delight, so astonished were they at his talent.

"Wolfgang knows his keyboard very well, and would be able to play with his eyes shut," remarked his father.

"Cover my eyes, and you shall see," quoth Master Wolfgang. In fact, he played with great self-possession, even though a cloth covered his eyes. When he stopped, exhausted, out of breath, his poor little forehead covered with perspiration, the empress made a sign to bring him to her.

Wolfgang rose to comply with her bidding, but being unaccustomed to waxed floors, his foot slipped and he fell. The little girl gave a cry, and before anyone could stop her, rushed forward to raise him.

"Are you hurt, little one?" she asked, in such a sweet voice, so full of sympathy, that Wolfgang answered naively: "You are even more beautiful than you were a short time ago; will you marry me?"

The little girl laughed, and walked away. "Nay—that can never be," she said, smiling.

"Why not? We are about the same age," replied Wolfgang.

"You are only a poor little musician."

"But I mean to become famous."

"And I am Marie Antoinette, Archduchess of Austria."

"Well, that makes no difference to me; I will marry you just the same," replied Wolfgang, to the great amusement of the assembled courtiers, who were not accustomed to such naïve language.

Alas! this little girl, whom the child Mozart had chosen for his wife with such adorable simplicity, was not to be so happy as the little musician. In after years, on the day when Mozart, the great composer, was publicly crowned and saluted with cheers by the people of Vienna—on that same day, this little girl, who had become the wife of Louis XVI and Queen of France, was publicly insulted by the people of Paris. Two years later, she was led to the guillotine. A strange and mysterious destiny, which God had hidden from human eyes.—*From the French of Mme. Eugénie Foa, by Lucia Berrieu Starnes.*

[1] See THE ETUDE for March.

* * *

STOP! LOOK!! LISTEN!!!

Some weeks ago I read of someone's receiving a thousand dollars for every word he wrote. The story runs:

A railroad company went to a lawyer, asking him to prepare the wording for a sign to be placed at all crossings; they would give him three thousand dollars for this sign.

For weeks he worked and thought. His first word was "Stop!" What on earth should the next be—"Look!!" And one day the happy thought came—"Listen!!!" He took it to the company and was paid the three thousand dollars. At the end of a year an officer of the company said that the sign had saved them over ten thousand dollars.

Readers of the CHILDREN'S PAGE, your teacher is going away for the summer and you are left to cross the railroad of three months without her help. There are dangers in the way; there is the train loaded with Carelessness. Stop! you are going too fast.

To-morrow at the crossing you will hear the train of Wrong Notes. You think: "Well, I can cross in a hurry." But no; that wrong note caught you, and the day's work is ended and nothing gained.

Again you take up your task of crossing. If you will only Listen, you will hear the sound of a deep *piano* when it should have been a dainty, sweet one; here is a *dim.* just dropped down on when you should have played more and more softly.

Listen!!! there was a *ff* played with no more force than your last *f*.

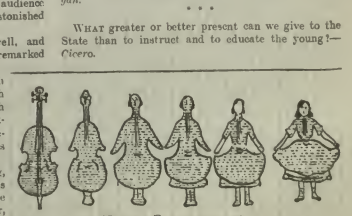
Listen!!! Over the hill comes the train of Poor Time. Hold in that *Allegro* and let that *Largo* do a little more work; now, whip up that measure of thirds; it is too slow. Pull in that easy run and give those chords a little more help. Thus you may make the crossing and avoid a collision.

Reader, take those three words—Stop! Look!! Listen!!! Let this crossing of three months without the guidance of your teacher be one to count, one which like the railroad company will be worth gold to you.

You are in the cart of Opportunity; and it rests with you to cross the railroad of Time with—*loss* or *gain* on the other side. Can we not make it gain? Yes, if we Stop! Look!! Listen!!!—*Katherine Morgan.*

* * *

What greater or better present can we give to the State than to instruct and to educate the young?—*Cicero.*



MUSICAL TRANSFORMATIONS.

The Etude

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THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

To watch, to guide, to keep a firm hand—such is the function of the educator. He should appear to the child not like a barrier of whims, which, if need be, one may clear, provided the leap be proportionate to the height of the obstacle, but like a transparent wall through which may be seen unchanging realities, laws, limits, and truths against which no action is possible. Thus arises respect, which is the faculty of conceiving something greater than ourselves—respect, which broadens us and frees us by making us more modest. This is the law of education for simplicity.—*Charles Wagner.*

* * *

THE offer of a prize to American composers recently made by Mr. Josef Hofmann has likely set a number of men and women to work. The prizes are very liberal and should be an inducement to those who are willing to enter a contest. THE ETUDE is much interested in this competition, and is hopeful that out of it will come some works that will show the possibilities of Americans in the field of composition.

* * *

WE could make so much more out of our efforts if we would but realize that other people are like ourselves. Our lack of understanding, our failure to interpret others, is the cause of many of our own weaknesses. There must be a unity and co-operation before we can amount to much. We are so necessary to each other— and we are so like each other. We sometimes value others too much and depreciate ourselves in the same ratio.

* * *

IN time of peace, prepare for war. In time of rest and quiet, prepare for the work to come. Teachers of music can easily carry their business affairs in their heads; it is not a matter of difficulty to make a survey of last season's work; it is not burdensome to pick out details and plan to improve them. The quiet hours of some summer day, perhaps some cool, invigorating morning, can be used to advantage in reflecting upon future work and plans for work.

* * *

ARE you going away for the summer to some place where people will know that you are musical? Will you play or sing when asked to do so? If you feel disposed to respond to such requests you will certainly appreciate the value of having a repertoire of pieces at hand that you can play or sing without bungling. It is often embarrassing to be obliged to take refuge in the statement: "I have no music here." Music ought not to be considered as a record only on paper; it is more properly a record on the mind. And that is what having a repertoire means. The singer is also embarrassed when he must say: "I have no accompanist." How much better it is to learn to play at least the simpler accompaniments for oneself. Music can be made so much more useful to other persons when singers and players are ready to respond to invitations without being obliged to depend upon other persons or the printed page.

* * *

RECENTLY a school teacher in North Carolina published the statement that a man in his neighborhood is paid a larger salary to train puppies to hunt quail for sportsmen than any school teacher in the section is receiving for educating the children. In Indiana, last year, out of the 16,000 school teachers of the State, 12,000 were paid less than $500 a year—and Indiana has an excellent school system and her teachers are probably as well educated and as well paid as in her neighboring States.

Perhaps the teacher of music may find comfort in these figures. That teacher who has an income averaging $15 a week throughout the year is better off than the large majority of school teachers. The musician may have some income in the summer but the school teacher has none from her teaching. The general employment of the school teacher "in the good old summertime" is to spend what has been laid away during the rest of the year.

The reason the income of the school teacher is so low is found in the average low grade of preparation. The young woman who cannot think of anything else to do—and who is fitted to do nothing else—makes a bee-line for the school house. Unfortunately, the penny-wise school directors are happy to save money by getting a cheap teacher.

Music teachers must, in the nature of the case, have a higher grade of efficiency, but the average is all too low. The onus of raising the standard is laid on the shoulders of the eager and earnest and well-grounded members of the profession. Their slogan should be "higher education and higher prices."

* * *

SUMMER music! How often we hear the phrase, as if there is a music specially suited to the summer season. Whether this be true or not, the fact remains that during the summer months there is a great amount of music-making all over the land, the principal centres being the great pleasure resorts, city parks, picnic grounds, hotels, restaurants, etc. We shall not discuss the musical value of the pabulum set forth for the delectation of the public by bands, orchestras, mandolin and guitar combinations, glee clubs, solo singers, opera companies, and the other parties who are the purveyors to the summer public. Some of it is bad, undoubtedly, much of it is mediocre, and some of it is standard and interesting to the trained music lover.

The principal object of this note is to urge teachers who, during the busy months of the musical season, may get out of touch with the great public, to study the questions connected with summer music, which means the kind of music that attracts popular attention during the idle hours, the days of merry-making. Doubtless the teacher may learn something of value by these investigations. What are the elements in the bright popular music that attract the ear of the average public audience? Can music having such qualities be used legitimately in the work of the studio? If not, is it possible to find music of a somewhat higher grade that has these same qualities? How far should the teacher yield in matters of this kind? Should he yield, now and then, to demands for light music? There is room for a close and interesting study. Let the teacher who goes to the great seaside resorts, the city pleasure grounds, and other places where the public hears music, keep his ears and judgment alert.

The composer may find profit in a study of successful composition. Can he, for educational use, write music that shall have attractive features? Is it not worth the study and the attempt?

* * *

THE editor has received a number of letters since the publication of Mr. Henderson's article on the "Study of Musical History," asking for advice and for a list of books to use in a course of private reading. It is a good sign when teachers and students show their desire to post themselves thus in a matter so vital to the musician. It is only by study of the past that we gain a clear idea of the value of the work of the present and an insight into the possibilities of the future. For all great men, particularly those who have largely been architects of their own fortunes, have been indebted to their historical reading and study for the ideas and inspiration which brought success to them. Napoleon studied the art of war in the light of the great battles of the conquerors who had preceded him; their victories and defeats gave him data upon which to base his campaigns.

The musician who wishes to have a fair view of the music of the great masters must give thorough study to the periods to which they belonged, he must understand exactly their place in the development of the art which they represented. The player who is planning a historical recital needs more than a few dates; he needs to know the spirit of the times to which the composers belonged, the kind of instruments for which the music was composed, and the ideas of music entertained by the people of the period. The pupil who is studying the music of the masters needs to know about these men, since they must not be mere names, "classical" composers, and naught else. They were living, breathing men, with passions, ambitions, and feelings the same as those that fill us, and their music has this life in it; but the student needs some education along historical lines before he can bring his intelligence to bear upon the music of the masters.

Now that the summer is here, we trust our readers will take up the matter seriously and resolve to give some time every day, during the coming season, to historical, biographical, and critical reading and study in music. Interest along these lines once awakened, the student is likely to take a more serious view of musical work, to his own great advantage.

The editor takes this opportunity to call attention to the announcement of a new History of Music for the use of classes and private students, which will be issued by the publisher of THE ETUDE early in the fall. This book will have a number of features that will make it particularly useful to those who are studying the subject.

* * *

How apt we are, in our moments of reflection, to think over the events of our lives, often to contrast them with what has come to some other person, and wish that opportunity equal to his, had come to us. The whole question of success and what it is can be found in that course of thought. Can a man be a success who enjoys only a local reputation, whose income may barely reach four figures, whose face and bearing begin to show the burden of years?

So great is the diversity in men and in their lives that we must expect there shall be diversity in rewards. If it be true that a man's success is due to opportunity, it is also true that we know not when the psychologic moment for us may come. What, therefore, is the duty of the man who wishes to fill a place in life? Only one thing, to do as carefully and as thoroughly what is asked of him, day after day. It is this unconscious training in the small, the routine affairs of daily life, that prepares a man for the greater opportunity that may come to-day, to-morrow, or next year.

In considering this matter, it is well to keep in mind that one man may recognize his opportunity, another may not know it when it is ready to hand. We need alertness of mind as well as strength of body; we need the faculty of going below the surface of things, of valuing the relations of things to each other, of judging the ultimate outcome of possibilities. But it is the man who does something each day involving questions of judgment, for to-day as well as for the future, who is most reasonably certain to know the measure of opportunity as it comes to him. Only the man who comes into executive responsibility knows how to value the training in small things which comes from daily work taken care of.

Some reader may feel dissatisfied with his work the past season; he may feel that his location hampers him, that the people of the community are unappreciative and unsympathetic; he may feel that his labors deserve better pay. In such case, he must blame only himself if he stays where he is. But if he should remain, then it is up to him to improve himself and his field. Perhaps the wisest plan is to begin improving himself. Such is the verdict of many successful men.

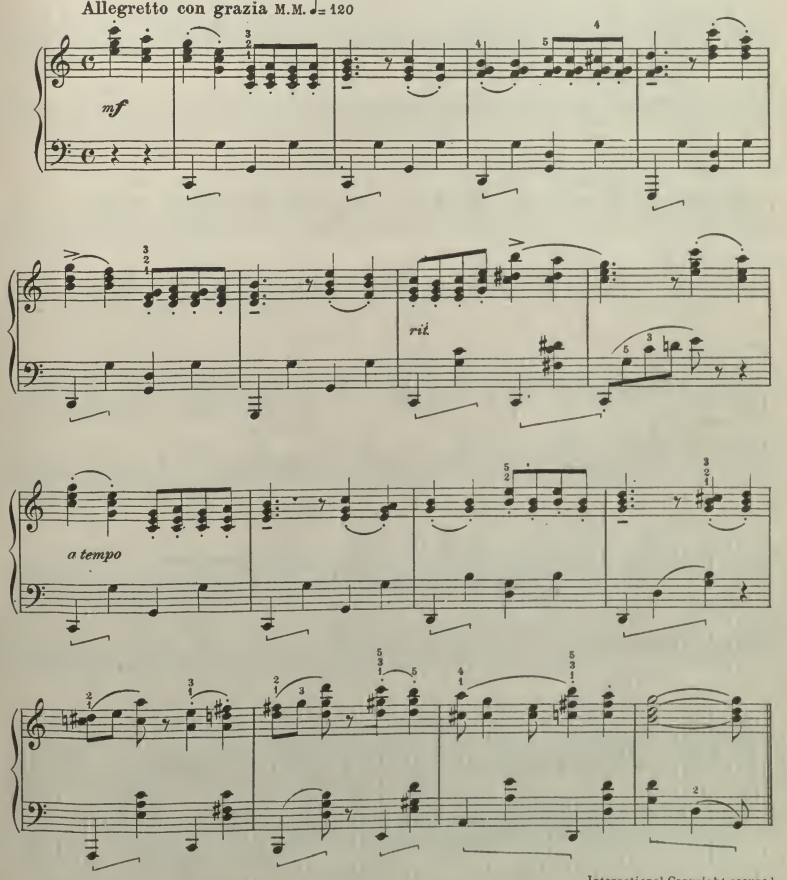
The teacher knows the conditions that affect his field of work; these conditions can be studied and valued. The next step is to increase the value, professionally and financially, of these conditions. Life is a matter of adjusting ourselves to our environment. Shall the music teacher control his adjustment or shall he drift without thought from one day, one year to another?

No 4939

GAVOTTE BERGERETTE

"Shepherds all and maidens fair"

W. ALETTER



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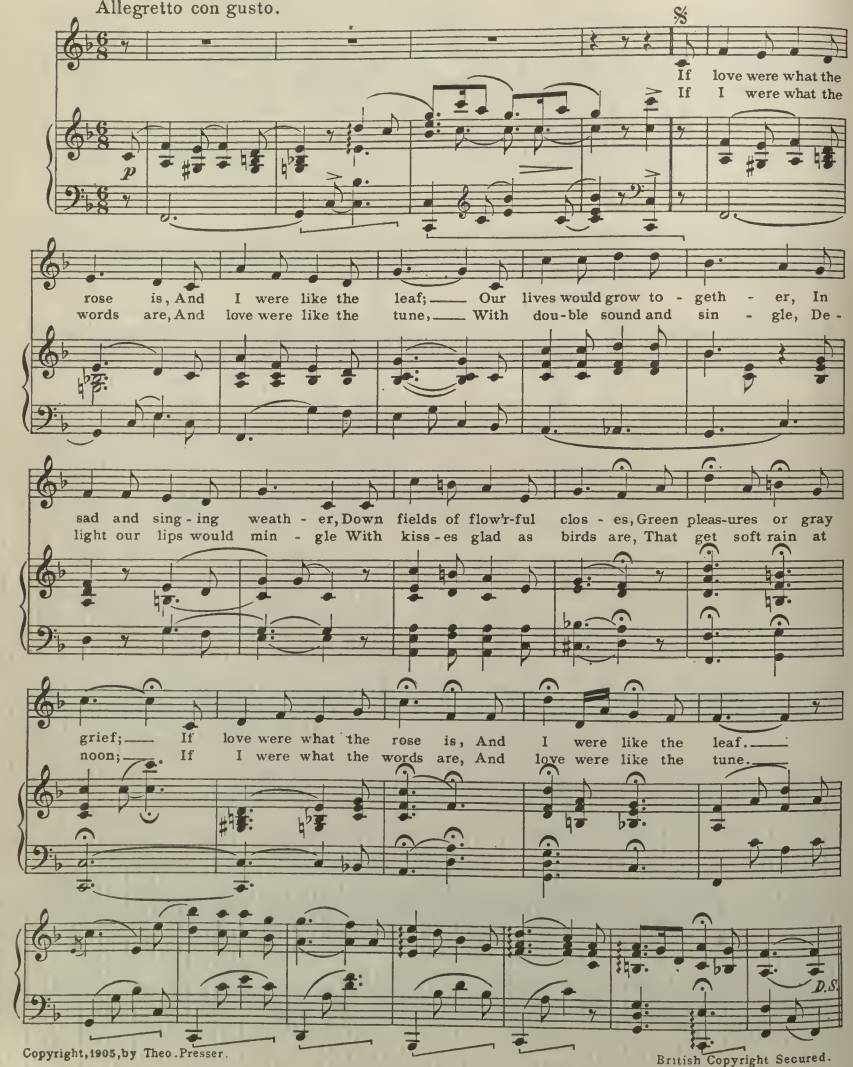
If Love Were What The Rose Is

SWINBURNE. W. F. SUDDS, Op. 296.

Allegretto con gusto.



VOCAL DEPARTMENT

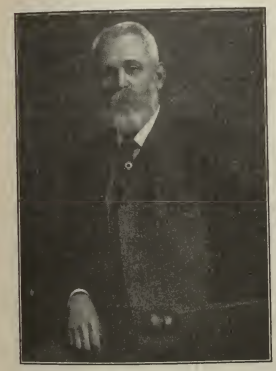
Conducted by H. W. Greene

THE FOUNDATION OF SINGING

PRIZE ESSAY

By R. THOMAS STEELE

The following article on the "Foundation of Singing" falls easily within the classification of technical, to which, as a rule, we are not disposed to give space in THE ETUDE, preferring articles of a pedagogic character. The Vocal Editor concurs, however, with the Committee on Prize Awards in its estimate of the value of this particular article, and urges vocal students to give it a careful reading.



R. THOMAS STEELE.

MR. STEELE was born in Brockville, Eastern Ontario. He was intended for the law, but when the time came for independent action, took up music instead. As a boy he sang in the parish choir; at fourteen, temporarily supplied the organist's place, and as he grew older gave attention to the organization and drilling of glee clubs and singing societies. His musical education, the vocal line particularly, was gained at intervals from teachers of the old school, whom he was able to meet. His greatest opportunity was that of studying with the late Mme. Seiler, of Philadelphia. In later years, Mr. Steele gave study to the claims of scientific method as put forth by the late John Howard, of New York City. For the past twenty years he has been living in Hamilton, Ont., and in addition to his teaching has been choir-master in some of the principal churches and director of choral societies there and in Woodstock. He has also given attention to the production of light comic operas by amateurs, acting as director, coach, and stage manager as well. For several years he was connected with the Toronto Conservatory of Music and still has a studio in that city.

IT has been truthfully stated that "a *beautiful* tone of voice must be considered the foundation and first requisite of fine singing, it being just as important in music as *perfect form* in the creations of the sculptor."

What, then, constitutes beauty of tone, and how is it to be produced by the human voice?

Helmholtz has demonstrated that the fullest, roundest, and most agreeable tone possible is that produced when the fundamental tone is accompanied by the seven harmonic overtones of the major scale, with the flat seventh in the third octave, gradually decreasing in intensity as they increase in the rate of vibration, the seventh overtone being almost at the vanishing point. It has also been shown that the infinite variety in the quality of tones is caused by the number and relative intensity of the overtones, and that some instruments, particularly the violin family, the piano and the human voice, can develop the full number of harmonic overtones. It follows, then, that if the voice is to be made beautiful, means must be adopted to bring it into a condition capable of developing the seven harmonic overtones.

The unphilosophical manner of treating the subject which has prevailed for centuries has provided no definite information regarding the nature and actions of the vocal organs, and it is generally complained of and admitted that very few singers ever acquire a correct use of the voice, that the majority are always lahoring under some disability, and that many, after years of study, find their voices ruined. Consequently we need hardly look for any light from those employing empirical methods. If we are to deal intelligently with the subject we must *know* the facts, not *guess* at them.

The voice is physical; therefore we must know its physiology. Sound is what the voice produces; therefore we must know its acoustics. Singing is a continuously flowing and beautiful tone made by a skillful combination of muscular movements; therefore we must know the functions and actions of the various parts involved in these movements. Within comparatively recent years scientific investigations have revealed many important facts, among which are:

That the diaphragm, although it is to a certain extent an inspiring muscle when exerted alone, and is used as such in ordinary breathing, becomes a *powerful expiring* muscle when coupled with the abdominal muscles.

That the vibrations of the vocal chords impart to the larynx and to all the vocal parts connected with the larynx consonating vibrations, which combination of vibrations is the cause of power, quality, and to some extent the compass of the voice. That muscles will contract two or three times as powerfully (and without conscious effort) to retain a bodily part in its normal position as they will or can contract to move that part to a new position; in other words, muscles act most powerfully at their normal length, if they are either shortened or stretched they lose more or less of their power. The discovery of the last-mentioned fact is most important, and has led to the conclusion that the condition of the larynx, tongue, soft palate, and face most favorable to vibration is caused by the simultaneous and equal contraction of opposing muscles so that they become highly tensed without displacing any of the parts.

Besides these facts, the functions and actions of all the muscles of the body used in producing sound have been elucidated, and the science of acoustics, as applicable to the voice, has been largely augmented, so that now we possess an accumulation of accurate information on the subject never before available. Much time and attention have been given to working out the various details, and every possible mode of research has been well-nigh exhausted, with the result that at length we know how it is that the great singers have been able to produce tones of such wonderful power and beauty.

It is the *perfectly co-ordinated action* of all the different parts of the breathing and vocal apparatus, the *physical condition* being *normal*, which produces tones having the full number of harmonic overtones, and gives power and compass to the voice. This fact is comprehensive and fundamental, and until now, has never been thoroughly understood.

If everyone who wishes to become a singer were in a perfectly normal condition and instinctively made a correctly combined muscular effort when producing sound, doubtless teachers would have little difficulty in developing voices; but unfortunately, such is not the case. With very rare exceptions, persons having good voices are either not in a normal condition, have acquired some wrong habit of use, or have very little idea of the effort necessary to produce the singing tone. Some of the muscles may be weak and need strengthening; others may be more or less inert and need stirring up to bring them into a state of activity, and in many, habits of contracting muscles so as to interfere with the vibrating condition may have been acquired; the breathing muscles also may act at cross purposes, or they may fail to co-operate properly with the vocal muscles. For instance: The muscle which pulls the tongue forward to the chin may be weak; in consequence the voice will frequently be shut off on certain notes, or it may be found impossible to produce the highest tones. In breathing, the up-pulling muscles of the ribs may be so weak that a proper inhalation is impossible; consequently the exhaling effort will be imperfect and the vocal muscles will lack support. The face muscles may be naturally strong, but have never been brought into active operation with the other voice muscles; the same may be true of the diaphragm. A common habit is to contract strongly the muscle connecting the chin and tongue bone; this is a serious interference with tone, as it pulls the larynx away from the spine and encourages compression of the tongue muscles. When inhaling, singers will sometimes raise the upper part of the chest, and perhaps also the collar bone, at the same time they will contract the diaphragm; this movement involves the greatest effort for the least result, and precludes a co-ordinate action between the vocal and breathing muscles. In addition to these and other defects of condition and habits of use, wrongly combined movements are taught by those who do not understand the nature of the vocal instrument, and fine voices, originally in a normal condition, are distorted and spoiled. One or two examples will suffice.

A favorite notion is, that of open throat; to effect this the pupil will generally do several wrong things. The soft palate will be drawn up until a cup-shaped depression may be seen just above the uvula at the same time that the larynx is lowered in the throat and the tongue pulled down at the back. Any one of these movements is wrong, the three combined are simply distortion, because the raising of the soft palate shortens the up-pulling muscles, lowering the larynx shortens its down-pulling muscles, and the muscles connecting the larynx with the palate and the up-pulling muscles of the larynx are stretched; the up-pulling and down-pulling muscles of the tongue are affected in a similar way; consequently the power of all these muscles is diminished, in addition to which the shield cartilage of the larynx and the tongue bone are separated slightly in place of being drawn together.

In regard to breathing, the accepted idea is, to *inhale* by contracting the diaphragm; it is called deep breathing, diaphragmatic or sometimes abdominal breathing. When this effort is made the abdomen is distended and the muscles round the waist line bulge outwards; an effort, conscious or unconscious, is also put forth to raise the ribs. By this mode of breathing the use of the diaphragm in *exhaling* is lost, a check is put upon the free expansion of the ribs, and a feeling of oppression is experienced in the region of the waist as if too much breath had been taken; as a matter of fact, the muscles are acting at cross purposes, not co-operating.

When the correct singing effort is made, the ribs are drawn upwards and expanded, the upper chest very slightly raised, the down-pulling muscles, the abdominal, side and back muscles, and the diaphragm, are all relaxed; there must not be the slightest suggestion of outward movement in the abdomen or around the waist line. This gives the greatest air capacity in the lungs, and the breath may be held ready for use any reasonable length of time without inconvenience or discomfort. At the instant of making tone, the vocal chords, the up- and down-pulling muscles of the larynx and soft palate, the muscles of the tongue, pharynx, and face become tense, the larynx is drawn firmly against the spine, the tone bone is drawn down to the larynx, the palate remains in the low position, the tip of the tongue is slightly drawn away from the front teeth, the tongue itself remains rounded, soft and spongy and ready for any

movement required of it, while the abdominal, side, and back muscles, together with the diaphragm, contract, and the up-pulling muscles of the ribs relax sufficiently to allow the ribs to descend as required.

To execute this beautifully combined movement requires the utmost skill, every part must perform the office it was designed for, every false movement and defect must be corrected, and every detail must be worked out until every movement can be definitely and accurately made, and absolute certainty and facility of action be established. The prevailing idea that conscious, direct control of any muscle leads to rigidity is erroneous; so long as there is a wrong or defective action of any part, just so long will there be an obstacle in the way of freedom of action, and in some cases it is only by getting a conscious control of an individual muscle that a stubborn interference can be remedied; this has been proven in actual practice beyond all question.

It is now possible to form a clear mental picture of the vocal instrument and its actions, to diagnose with certainty the conditions which present themselves in each person instead of guessing at them as heretofore and to deal with all the wonderful possibilities of the voice in an intelligent manner so that all its beautiful qualities may be developed without risk of injury.

The confidence and freedom which the student realizes when the spontaneous, co-ordinate action is acquired is one of the most delightful and exhilarating sensations imaginable, and is entirely outside of the experience of those who have not accomplished it.

When the fundamental tone and the seven harmonic overtones are produced by the voice, it will be found that the true natural quality or clang of the human voice is revealed, clear, resonant, and mellow; but while that character pervades every voice correctly used, the infinite variety of quality which is due to the structure of the individual asserts itself and becomes more and more noticeable with the increasing skill and maturity of the singer. This is a most interesting and beautiful fact, and furnishes an absolute proof that the co-ordinated action of all the parts of the vocal instrument is the true and only sure foundation for artistic singing.

GOOD SONGS.

AS STATED in the June issue, we begin herewith the series of articles on "Songs," the specific object of which is to suggest good and possibly unfamiliar songs to teachers and students who are readers of THE ETUDE. In the succeeding numbers of the series we may mention more than one composer's works. This month we will occupy space by commenting upon songs from the above standpoint.

"Good Songs" are such as worthily fulfil the purpose for which they are written. This is not an academic definition of a good song; it is one that enables us to arrive at precisely the point we wish to emphasize, which is, that songs of any grade may be called good if they are good examples of writing for that grade. It is as absurd as it is unjust to sneer at a song because it is simple or sentimental, because it does not compare favorably with another song, or because it does not answer to preconceived ideas as to how that particular subject should be presented.

In the hands of a good composer a very simple text consistently treated may as fully answer to our definition of a good song as any of the most elaborate Richard Strauss numbers.

A musician never condemns a song because it is easy, simple, or short, but because it is not good. The work that goes out from the hand of the song writer carries with it an index of the quality of workmanship of the composer, absolutely unmistakable to the musician. The majority of those who buy the song are not musicians, in the critical sense, but belong to the larger group of music-lovers who are with gratifying rapidity learning to choose their music wisely. Persons of this class enjoy songs of all grades and of wide variety; they do not tolerate weak texts or trashy settings in any grade; they quickly recognize the composer who is trying to strike twelve before his machinery is even sufficiently adjusted to strike one; they cannot be deceived by unique titles, beautiful printing, or showy advertising; they are generally able to select songs best adapted to their attainments; they are constantly improving themselves and are on the alert to find good songs. Many readers of THE ETUDE belong to this class and it is to their encouragement and profit that we dedicate our efforts in this series on vocal repertoire.

Mr. R. Huntingdon Woodman was born in Brooklyn, 44 years ago. He was musically precocious and so fortunate in having a father who wisely guided his early studies that he was able to take an organ position, at the age of fourteen, in Flushing, Long Island, a position which he retained for four years. Four years' study of composition with Dudley Buck, followed by study in Paris with organ and composition as his principal subjects, mark his special preparation for the work in which we are interested. He has just completed twenty-five years of continuous service as organist of the First Presbyterian Church in Brooklyn, and enjoys a large clientele of pupils; hence, he has not been a prolific writer. He is better known by professional choir singers than by vocalists in general, as the preponderance of his writing has been high-class anthems for church use. Among his secular compositions for the voice we recommend a group of five slumber songs, which are: "A Mother's Song," "Mr. Dream-Maker," "Indian Cradle Song," "Run, Little Brooks," "Good-Night." A group of five Flower Songs for medium voice: "Violets," "A Morning-Glory Song," "The Pine: A Slight Mistake," "The Forget-Me-Not," "The Seed's Song," in addition to which we mention: "April Rain," medium voice; "Dove Wings," medium voice; "The Highwaymen's Song," baritone; "Morning," tenor; "An Open Secret," soprano; "The Road to Yesterday," "To-Day," soprano; "Light of Love," medium voice; "Sing, O Heart," tenor; "Old Winter Comes," baritone.

In answer to my question as to which of his songs he liked best, he said: "Open Secret," "April Rain," "The Road to Yesterday," and "Morning." Any of the above compositions can be had by addressing the publisher of THE ETUDE.

AN AMERICAN GIRL'S SIEGE OF PARIS.

BY FREDERIC S. LAW.

II.

THE next morning, at eleven, Helena Hunter was standing before the door of Madame Duchesi's apartment in the *Rue de J—*. She had finally promised Mrs. Mason to make the trial and determined to lose no time in seeing the famous singing teacher. Her worldly Mentor had superintended her toilette that morning with jealous care. She knew that Madame Duchesi was *exigeante* not only with her pupils' vocal shortcomings, but with everything in them that might offend an observant eye. She had heard the story of the young girl whom the teacher had obliged to throw away a beautiful flower because in her opinion it did not harmonize with her costume; and while adjusting Helena's veil she told her of another one of her pupils who had come for a lesson on a rainy day, wearing a hat very much out of style. Madame Duchesi had reproved the offender sharply for her lack of taste and had ordered her not to wear such antiquated headgear again before her, but to present it to some old lady to whom it might be appropriate.

"And quite right, too. One never knows what harm an unbecoming hat may do," concluded Mrs. Mason, impressively. "But I don't think that even she could object to yours," eying the effect of her practiced touch with an admiring glance. "Still, I do think that she sometimes goes too far and interferes in things that really do not concern her at all. One day she was railing at her class for their ignorance in general affairs—as if that had anything to do with singing." Helena bit her lip to prevent a smile. Mrs. Mason never could understand why a singer should bother her head with more than looking pretty and singing well; on this point the two never agreed. Reaching up to fasten a hat-pin more securely, she continued:

"They were nearly all Americans, and she had a great deal to say about their ignorance and indolence—that they cared for nothing but to have a 'good time' and knew nothing of their own country. Then she turned to one and asked her point-blank, if she could tell her what was the capital of Nebraska. It seems that the girl didn't know—though any child could have told her that it was Omaha," pursued Mrs. Mason, with a well-informed air, not noticing the twinkle of amusement in her friend's eye. "However, she had spirit enough to say: 'Oh, madame, I came her to study singing and not geography!' Then Duchesi scolded more than ever—she said that American girls were lazy, that they had no idea of what work or study meant; all they cared for was to sit in a rocking-chair with their feet over a register, reading novels and eating candy."

All this was in Helena Hunter's mind as she rang the bell and waited for the door to open. She knew that she was not of the rocking, novel-reading type; it was as obnoxious to her as it could be to Madame Duchesi. None could find fault with her on the score of indolence or indifference; she would show this critical singing teacher that there was at least one American girl who was sincere and earnest—but the door swung open; she awoke from her revery with a start and saw that a servant, a man not in livery but in neat morning costume, was confronting her.

"Est—ce que Madame Duchesi est à la maison?" she inquired, giving him her card.

"Oui, mademoiselle; mais madame est à present bien occupée—elle ne peut voir personne," the man replied.

From a door at the right of the entrance which was slightly ajar came the sound of voices and an occasional chord on the piano. Miss Hunter listened a moment. There were evidently a number of persons in the room but no regular lesson appeared to be in progress; it seemed more like the breaking up of a class. She therefore asked the man to ascertain if his mistress could not see her, excusing her urgency on the ground of an approaching departure from Paris. But the domestic politely yet firmly refused to announce her; he explained that madame saw no one without a rendezvous—he would give her the card of mademoiselle, who would doubtless receive an early appointment for an interview.

This by no means suited the energetic temperament of the singer. She had now put her hand to the plough and looked forward with but ill grace to the loss of two or three days from the short time at her disposal. She observed that the sound of voices in the room beyond had ceased; she felt that some one within was listening to the colloquy without, and was shrewd enough to conjecture that if she could prolong the situation a little she might gain her point in spite of the man's fidelity to his instructions. She was not mistaken. As she began a second expostulation, the door opened widely and Madame Duchesi appeared on the threshold.

"Qui parle?" she inquired sharply, fixing a penetrating glance on the unknown visitor. Helena advanced; the man bowed respectfully and giving his mistress the stranger's card retreated, leaving her to deal with the newcomer as she thought fit.

Madame Duchesi was then in the early seventies; of rather more than medium height and of commanding presence. Despite her years, her figure was erect, her step elastic; her movements, though dignified, were vivacious; the eyes which peered questioningly over the tortoise-shell eye-glasses, so well known to the present generation of her pupils, were still keen and piercing. Gowned in an artistically devised costume of soft, cunningly intermingled lavenders and grays, her almost snowy hair arranged in irreproachable coiffure, she was the *grande dame* to the tips of her fingers.

Helena Hunter recognized that she was in the presence of a woman of power—a woman whose unbending will and unflagging energy would have assured her distinction in any career she might have chosen. The daughter of a wealthy German merchant, music had been a tradition in her family for generations. Part of her youth had been spent with an aunt, the intimate friend and pupil of Beethoven, to whom he had dedicated one of his sonatas, and this aunt's playing of the master's great works was one of the ineffaceable memories of her early life. While yet a young woman, family reverses had forced her to have recourse for subsistence to the art which had up to that time been merely an admired accomplishment in the petted daughter of indulgent parents. Though she sang in concert and made a fleeting appearance on the stage, she was more strongly attracted to the vocation of a teacher than to the comparatively empty life of a public singer. Studying with the famous teacher of a still more famous singer, she gained such a grasp of his method and developed such tact and ability as instructor that at his request she assisted him in his lessons. Her romantic marriage to a young Italian nobleman, who was a political exile and also a singer, did not interrupt the career thus begun. She soon became known as one of the most successful voice-trainers in Europe; her pupils were heard on all the operatic stages there and in America. Singers flocked to her from all parts of the world; to be accepted by Duchesi meant in the eyes of many the next thing to a translation to the rank of a fully-fledged prima donna. Naturally, she did not lack detractors; but undisturbed by all that was said against her, she went her way, turning out artist after artist until even her enemies were forced to admit that Duchesi had the most remarkable good fortune in securing the best voices to be found, amiably intimating that the success of her pupils was due to natural endowment rather than to their teacher's skill. Several great capitals had been in turn her home, until about twenty years before our story opens she had established herself permanently in Paris.

Miss Hunter, now left in possession of the field, explained her errand. Madame Duchesi listened with evident impatience.

"Then, as I understand, Miss—ah, yes—Miss Hunter," she said, referring to the card in her hand, "you wish to study with me—for the very short period of three weeks?" She spoke in English—Madame Duchesi spoke all languages.

"Yes, Madame Duchesi."

"Impossible! I never take a pupil for so short a time. It is entirely out of the question."

"But, Madame Duchesi," urged the would-be pupil, "I sail on the 28th, and it will be a great disappointment to leave Paris without having had some lessons from you."

"It is a pity, then, that you did not come to me earlier," replied the other, with a glance of surprise at this persistent American who was evidently disinclined to accept her dismissal quietly—very well, she would speak plainly to her. Madame Duchesi was by no means averse to plain speaking when occasion required—indeed, the enemies she had made by her plain speech called it by another name and declared that she went out of her way to bestow it on occasions when it was neither required nor desired.

"As I said before," she continued, "it is impossible, out of regard for my artistic reputation. I know nothing about you; I do not know how you sing." measuring her visitor with a cold, critical glance. "You may sing very badly, and then when you go home and announce yourself as my pupil"—with a wave of the hand toward herself—"*I* get the blame of your poor singing."

"She is right in that," thought the girl, who was, however, prepared for the situation.

"You are quite right, Madame Duchesi," she returned, "but I have here some criticisms that may give you an idea of my singing and show you that I am not exactly a novice." As she spoke, she brought out a little book, one made up of various appreciative notices of her singing in the church and in the concert-room.

Madame Duchesi drew back. The presumption of this no doubt half-fledged singer irritated her. To argue with her—the teacher of the most noted singers of the last quarter-century! She needed repression—and repression she should have.

"Oh, no!" she said frigidly, refusing the pamphlet with a disdainful gesture. "You must excuse me." Then, with emphasis: "In Europe we attach no importance to such notices."

Helena Hunter's temper rose at the contemptuous tone of this answer. She merely wanted a hearing—but this imperious woman was not only unwilling to grant her even that, but, without seeing them, sneered at comments on her singing which the singer knew to be fair and just. Very well—she should meet her on her own ground. It was clearly hopeless to succeed in the object of her visit, but Madame Duchesi should at least know that this time she had to do with no silly, aimless American girl addicted to novels and candy, but with one who knew something of the world in which she lived. She was not unaware of the intrigues and plots and counterplots of artistic life in Europe, and determined to use her knowledge the better to cope with her antagonist.

"I can very well understand, Madame Duchesi," she said nonchalantly, "that you attach but little importance to the opinions of European critics. It is well known that many of them are influenced by financial considerations in their criticisms of artists. And your artists themselves often make the mistake of trying to influence our critics in a similar manner. But I am glad to say that they are, as a general thing, too honest and fair-minded for such dealings. And for that reason I value these criticisms." glancing at the book in her hand, and speaking in her turn with emphasis, "because I know that they have not been bought."

Surprised to see the gage that she had thrown down so carelessly taken up with such spirit, Madame Duchesi looked at the little book as though curious, after all, to see its contents. "No," thought Miss Hunter; "you would none of it when I offered it—and now you shall not see it at all." She drew back slightly and placed the hand which held it, as if by chance, behind her. The significance of the action was not lost upon the other, who at once dropped the subject and reverted to the singer's request for a short course of lessons. This, in view of the circumstances, she haughtily declared absurd and gave her visitor to understand that the interview was at an end. Helena, feeling with Francis I. that all was lost save honor, withdrew; and on her way home reflected that it was some consolation to know that if she had suffered shipwreck, she had at least gone down with flying colors.

Great was Mrs. Mason's indignation when she heard the story which Helena had to tell on her return.

"Oh, don't tell me that she was right from her point of view," she cried impatiently, piqued to the utmost that the step she had advised so warmly had failed. "She might have known from your very appearance that you were an artist," gazing ruefully at the toilette which had been the object of so much care on her part. "I am sure that she has no one in her classes who can sing half so well. The—the old thing! She has just got to hear you—but how shall we manage it?" She knit her brow and pursed her lips; it was even worse than choosing a new hat, she thought—but there must be some way out; what should it be?

Helena was essentially fair-minded. She had had time to recover from her disappointment and saw the justice of Madame Duchesi's position, though she still thought that she should have been more considerate in her manner of refusal. But she could not bring Mrs. Mason to see it in that light. The latter still pondered, her usually placid forehead furrowed by unaccustomed lines of deep thought. Suddenly her face cleared.

"Oh, Helena," she exclaimed. "I have it!" Her friend turned, wondering what *Eureka!* had flashed upon this feminine Archimedes. "I shall get Charles to write to her. She will be sure to pay attention to him—that sort of woman always does think more of what a man says than of what women say," in which category the speaker might have truthfully included herself. "I shall have him tell her that she will do well to hear you sing," she continued confidently; "that you are no beginner, but an artist. You will see, Helena, that will bring her round."

And it did. In spite of Helena's expostulations—for she feared a fresh rebuff—Mrs. Mason carried through her scheme. Her husband entered into it heart and soul; indeed, it would have been almost as much as his life was worth to go counter to his wife's will at such a juncture; at least, she assured him that she would consider it ground for divorce if he failed to follow her wishes in the matter. Just what he wrote, the singer never discovered; he laughingly refused to show her the note, saying that he wished to spare her blushes. Whether it was the weight of Mr. Mason's position; whether Madame Duchesi's curiosity was piqued by her interview with an American girl of an unfamiliar type—in either case, his note brought an appointment from her the next evening for the day following, when "Madame Duchesi would be pleased to receive Miss Hunter and hear her sing, with a view to accepting her as a pupil."

"Didn't I tell you so, Helena?" cried Mrs. Mason triumphantly; and when the fateful hour drew near she dismissed the aspirant with an air that reminded her of the Spartan mother bidding her son return with his shield or upon it, saying: "Now go—and show us how that you can sing!"

[The final instalment of this story will appear in THE ETUDE for August.]

MENTAL ability consists in being quick to establish relationships between various facts or to recognize differences between similar facts. The stupid one finds that the yellow primrose—"a yellow primrose is to him and it is nothing more"; whereas the intelligent one sees the phenomena of life, development, color, form, attraction, composition of forces; and the artist sees beauty, which is the result of the perfect combination of the other qualities so disposed that they excite pleasure. Training in music aids us in seeing relations between music and ourselves that are not apparent to all others. It enables us to derive pleasure from certain forms of music that otherwise would be closed to us.

QUESTIONS AND ANSWERS.

THE Vocal Editor urges all correspondents who desire to use the Question and Answer Column of the Vocal Department of THE ETUDE to sign communications with full name and address. It frequently occurs that it is important that some questions be answered immediately, and it is often one and two months before questions can be answered through the columns of THE ETUDE.

C. C.—The explicitness and care with which you put your question almost, if not quite, frames its answer. Since the tones of your pupil's voice, that you say is correctly placed, are mournful, there is probably a perfectly logical, physical cause for it. That being the case, it must be natural. While some modification may follow special effort, it is a question whether the effect will be permanent or as desirable as the mournful tone of which you speak.

B. P. D.—1. While your problem is difficult to solve at this distance and only from a description, it seems to me that you are not clear enough in your distinction between your head voice and that part below it which you call medium. I think your E, F, and F-sharp if sung very lightly on "oo" will reveal to you the tendency to make the last two notes with the quality of your D and E, which is unsafe.

2. If instead of using the word high-soprano you had said lyric, I could answer, "no," because the name indicates the quality; a word describing its compass does not. Many rich medium tones can be carried high even by mezzo-sopranos and contraltos.

3. I am quite unable to explain why your voice varies so. It must have something to do with the use you make of it in the preceding practice.

H. S.—Your critics are not very complimentary—possibly you are over-criticising yourself. I can give you very little satisfaction except by an interview. Will be glad to help clear up your uncertainties if you will call at my office, Room 504 Carnegie Hall, New York City, any Tuesday or Friday.

C. E. B.—You have no right to select your own routine of study. Your teacher must do it for you. What do you imagine the head vocal teacher of the Belgium Conservatory of Music would say to you, if you announced to him that for five years you were to study on scales, trills, groups, etc.? When you get ready to begin the study of singing select your teacher and carry out his plans.

H. B. Y.—I believe there is a famous physician in Boston who is said to cure catarrh. If this is true and you are cured, I do not see why you cannot go on with your work.

E. H. M.—You are very impatient. If your tones have a velvety smoothness and you sing them softly, after six months of lessons you should be quite satisfied. I certainly should not force them to the point of their becoming throaty. Your best plan will be to extend your compass by light scale work or until you again find a teacher. I cannot advise you about the Toronto people. My only advice is be careful not to force your voice.

CICERO.—It is generally conceded that the study of elocution is beneficial to the student of singing or, perhaps better expressed, should be beneficial. The phrasing, diction, contrasting stresses, and accent employed in bringing out the thought of the text, are just as important in one case as in the other. Authorities seem to differ as to the identity of the speaking and singing tone. It is my impression that they are identical, with the exception of the prolongation of vowels by the singer; and to the extent that prolonging vowels would enhance the oratorical effect. I should think the study of singing would be of value to the orator.

A SUBSCRIBER.—In the first place, you cannot train your voice yourself. It has never been done successfully and is sure to invite disaster. You sing your vowels precisely as you speak them. If you speak them correctly, the tongue will be in the correct position. If when you sing them you change the tongue from the position which it normally takes in speaking vowels, the tongue will be in the wrong position for singing them. In other words, take your tongue model from your spoken vowels.

JAP.—I have never seen or heard of the book of which you speak, but I venture to say that if the author has the temerity to claim that it is the only true and complete theory for the production and training of the voice that it is of doubtful value.

EDITED BY EVERETT E. TRUETTE.

NEW ORGAN IN THE *DOM*, BERLIN.

A large four-manual organ has recently been erected in the new *Dom*, the most important church in Berlin, by Wilhelm Sauer, of Frankfort. This fine instrument is the largest in Germany and cost about $25,000. It is located in a spacious gallery in the north transept and has a very good position. The specification is as follows:

1st Great Organ.

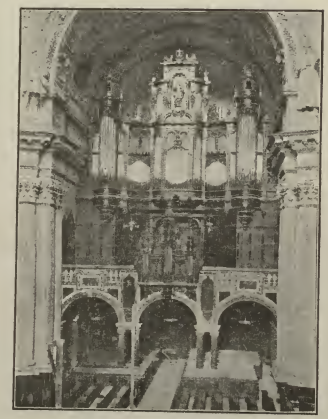
1.	Principal	16 feet.
2.	Major Bass	16 feet.
3.	Principal	8 feet.
4.	Doppelflocte	8 feet.
5.	Principal Amabile	8 feet.
6.	Flute Harmonique	8 feet.
7.	Viola da Gamba	8 feet.
8.	Bordon	8 feet.
9.	Gemshorn	8 feet.
10.	Quintaton	8 feet.
11.	Harmonika	8 feet.
12.	Gedacktquinte	5 1/3 feet.
13.	Octave	4 feet.
14.	Flute Octaviante	4 feet.
15.	Fugara	4 feet.
16.	Rohrflocte	4 feet.
17.	Rauschquinte	2 Rks.
18.	Gross Cymbel	3 Rks.
19.	Octave	2 feet.
20.	Scharf	3 to 5 Rks.
21.	Cornett	3 to 4 Rks.
22.	Bombarde	16 feet.
23.	Trompete	8 feet.
24.	Clarion	4 feet.

2nd Great Organ.

25.	Principal	16 feet.
26.	Quintaton	16 feet.
27.	Principal	8 feet.
28.	Doppelflocte	8 feet.
29.	Geigenprincipal	8 feet.
30.	Spitzflocte	8 feet.
31.	Salicional	8 feet.
32.	Soloflocte	8 feet.
33.	Dulciana	8 feet.
34.	Rohrflocte	8 feet.
35.	Octave	4 feet.
36.	Spitzflocte	4 feet.
37.	Salicional	4 feet.
38.	Flauto Dolce	4 feet.
39.	Quinte	2 2/3 feet.
40.	Piccolo	2 feet.
41.	Mixture	4 Rks.
42.	Cymbel	3 Rks.
43.	Cornet	3 Rks.
44.	Tuba	8 feet.
45.	Clarinet	8 feet.

1st Swell Organ.

46.	Salicional	16 feet.
47.	Bordon	16 feet.
48.	Principal	8 feet.
49.	Hohlflocte	8 feet.
50.	Gemshorn	8 feet.
51.	Schalmei	8 feet.
52.	Koncertflocte	8 feet.
53.	Dolce	8 feet.



Organ in the New Dom, Berlin.

54.	Gedackt	8 feet.
55.	Undamaris	8 feet.
56.	Octave	4 feet.
57.	Gemshorn	4 feet.
58.	Quintaton	4 feet.
59.	Travversflocte	4 feet.
60.	Nasvrd	2 2/3 feet.
61.	Waldflocte	4 feet.
62.	Terz	1 3/5 feet.
63.	Mixtur	3 Rks.
64.	Trompete	8 Rks.
65.	Cor-anglais	8 Rks.
66.	Glokenspiel.	

2nd Swell.

67.	Lieblich Gedackt	16 feet.
68.	Principal	8 feet.
69.	Travversflocte	8 feet.
70.	Spitzflocte	8 feet.
71.	Lieblich Gedackt	8 feet.
72.	Quintaton	8 feet.
73.	Aeoline	8 feet.
74.	Voix Céleste	8 feet.
75.	Prestant	4 feet.
76.	Fernflocte	4 feet.
77.	Violina	4 feet.
78.	Gemshornquinte	2 2/3 feet.
79.	Flautino	2 feet.
80.	Harmonia Aetheria	3 Rks.
81.	Trompete	8 feet.
82.	Oboe	8 feet.
83.	Vox Humana	8 feet.

Choir Organ.

(Played from the 1st Swell organ keyboard.)

84.	Floetenprincipal	8 feet.
85.	Floete	8 feet.
86.	Gedackt	8 feet.
87.	Duleiana	8 feet.
88.	Zartfloete	4 feet.

Pedal Organ.

89.	Principal	32 feet.
90.	Untersatz	32 feet.
91.	Principal	16 feet.
92.	Offenbass	16 feet.
93.	Violone	16 feet.
94.	Subbass	16 feet.
95.	Gemshorn	16 feet.
96.	Lieblich Gedackt	16 feet.
97.	Quintbass	10 2/3 feet.
98.	Principal	8 feet.
99.	Floetenbass	8 feet.
100.	Violoncello	8 feet.
101.	Gedackt	8 feet.
102.	Dulciana	8 feet.
103.	Quinte	5 1/3 feet.
104.	Octave	4 feet.
105.	Terz	3 1/5 feet.
106.	Quinte	2 2/3 feet.
107.	Septime	2 1/7 feet.
108.	Octave	2 feet.
109.	Contrapesaune	32 feet.
110.	Posaune	16 feet.
111.	Fagott	16 feet.
112.	Trompete	8 feet.
113.	Clarion	4 feet.

There are 6 unison manual-couplers, 3 pedal-couplers. The Great organ has 3 adjustable combination pistons and 2 fixed combination pistons. These pistons exclude the stops which have been drawn by hand. There are several pistons of a like nature for the Pedal organ and Swell organ. The Grand Crescendo is operated by means of a wheel which is worked by the foot, and excludes the stops which have already been drawn by hand. There is also a piston to exclude the Grand Crescendo if it happens to be on, or partly on.

THE OPENING VOLUNTARY.

There has been a great awakening, during the last few years, in everything pertaining to worship-music. Various religious bodies have taken steps looking to the betterment of musical conditions in our churches, and at least one great organization, the American Guild of Organists—to say nothing of the newly-developed Religious Art and Music Department of the Religious Education Association—has been created during that period for the same purpose. A great deal of attention has been directed, among other things, to the proper character and place, strangely enough—of what is commonly called the opening voluntary.

The earliest forms of opening voluntaries were almost entirely improvisations upon hymn-tunes, or chorales. In Germany, especially, it was required that every organist be able to improvise skilfully upon the chorales, presumably those that were to be sung in the service. This custom still survives in large measure, and it is quite the usual thing to hear organists who have been trained in the German school using chorale arrangements—either Bach's, or the simpler ones that succeeded his, or their own improvisations. In England arose a similar class of compositions, some in the Variation-form, or the chorale-prelude form, others in the free style, though all are marked more or less by the musical characteristics of the time, being pleasing or brilliant, as the case might be, rather than worshipful or meditative.

The very name of this class of compositions—voluntaries—at once indicates the difficulty in dealing with the problem. The rest of the service (excepting, of course, the closing voluntary and offertory) is prescribed in the ritualistic churches strictly, in the others not so strictly; but in all there is at least an ecclesiastical tradition which has approved certain forms and materials and created a standard. In Protestant church music, especially the instrumental part, there is absolutely no standard, nor has there been until lately, any attempt at uniformity.

That there is much room for a discussion upon this subject there can be no question, when it is remembered that organists of respectable reputations have been known to play excerpts from the popular operas, both as opening and closing voluntaries. If the writer were to append even a partial list of the unsuitable (to put it mildly) organ-music that he has heard or seen upon service programs, it would certainly provoke a smile, to say the least. This is largely true because every organist is a law unto himself; hence, if he is an ardent Wagnerite, it is the most natural thing in the world that the "Evening Star" song should find its way to his organ-program, or the "Tannhäuser" march, or even the "Liebestod" from "Tristan and Isolde." Or an ardent admirer of "Faust" may play the "Dio Possente" or a part of the Garden Scene, or the swinging "Soldiers' Chorus." The "Toreador Song" from "Carmen" is not unknown as a Postlude, or such selections as the "Berceuse" from "Jocelyn" as opening voluntaries, or offertories. But enough! It is unnecessary to dwell upon this aspect of the question at greater length, as it is only too evident that the musician whose sole interest is in his music does not always see clearly in this matter, and needs some outside assistance, either authoritative, if from the music committee, or suggestive, if from his professional brethren.

Unquestionably, the freedom of choice which characterizes our American organists in particular has been productive of much good. The brilliant performer or the thorough musician is able to demonstrate at the keyboard his superiority and desirability to a much greater extent than if confined to strictly service music, with the result, it is to be hoped, that the emolument will be proportioned to the merit. Salaries are not so large but that any means tending to increase them is to be welcomed. Then again, the organ music of the church service is often the only good instrumental music that many people hear, and is for that reason a valuable educational agency. Some organists realizing this have been so taken up with the educational aspects of the case that they have subordinated the devotional to the artistic—and religious—impairment of the service. Therein, and in the over-display of virtuosity for selfish ends, lies the greatest weakness of the system.

The proper function of the opening voluntary is, undoubtedly, to prepare the congregation, by inducing in them the proper frame of mind, for the service which follows. As has frequently been pointed out by writers upon musical subjects, there is no such thing as *sacred* music, *per se*. Not even association is able to remove the sense of incongruity when music that is improper in character is introduced into the service. That is what is the matter with many of the so-called Gospel Hymns. In most cases written for the words to which they are sung, they are as thoroughly associated with the church and worship as it is possible for music to be. Yet, because they are inherently trivial or worse, there is always that feeling of incongruity, almost of sacrilege, which rises in the mind of every understanding listener.

In like manner it is not every organ selection which has been habitually associated with the sanctuary which has a right there. In fact, there is room here for a thorough shaking-up in the programs of many organists. Not that any music can be essentially bad any more than it can in itself be sacred. But any music which by its character or associations awakens emotions which are not in keeping with divine worship should be ruled out, no matter what its intrinsic merit. And, *per contra*, frequently music which may not be of much intrinsic worth may, by its character and appropriateness, be perfectly suited to the church service.

In this connection arises the question of transcriptions—a question which, like the poor, we have always with us. Whether or not there is ever any necessity (or justification) for transcriptions, there is certainly none for the wholesale "lifting" of selections from every conceivable source, which is so commonly met with in the catalogs of publishers of organ music. It might be stated, as a fundamental rule, that nothing should be used in the church-service which in its original form has been intimately associated with anything else, especially with the stage or the parade-ground. There has been much adopting from operas of "Prayers" and "Marches." a practice which can only be condemned. For, while in strictly rural communities there may be no general acquaintance with even the better-known operatic selections, certainly in the urban and suburban communities, representing the majority of our people, there is no such ignorance. So that it is scarcely in good taste to use excerpts from the operas as voluntaries, both because the associations are foreign to the sanctuary and because dramatic music is by its very nature not, as a rule, of the quiet, contemplative character which is most suitable for opening voluntaries.

Usage has, however, made a few exceptions allowable, notably the famous Handel "Largo." This is largely due to the fact that it has been so long since the "Largo" has been heard in its original form and setting that to the listener of our day and generation its associations are entirely churchly. In the meantime, the "Largo" is typical of so small a class that it is hardly to be taken into account in dealing with the problem as a whole.

With transcriptions from instrumental sources there is greater liberty; first, because, as has been before stated, music in itself is neither sacred nor secular, and, secondly, because the associations, if there are any, are, at the most, simply those of the concert-room, with its sedate, intellectual atmosphere. In the case of such music, fitness must be the determining factor, not much account being taken of associations. In this realm one is at once brought face to face with the greatest instrumental masterpieces, very few of which, in later times especially, were written originally for the organ or dedicated to religious uses. By using the blue pencil liberally, many movements from Beethoven and other instrumental composers may, in part at least, be utilized for opening voluntaries. In making adaptations it is always safer to err on the side of too great severity, rather than to be lenient.

Of the music written originally for the organ, not much need be said except that, while there is a great deal of organ-music in circulation, here as elsewhere the yard-stick must be applied. Simply because a composition has been written for the organ rather than for the piano or the orchestra does not guarantee in the slightest degree that the composition is fitted for church use. In fact, considering that it has been produced entirely by church musicians it is surprising to see how much of it is actually *unfitted* for such use. Even collections of organ music that are avowedly for church use are generally selected with less regard to their value as *church* music than simply as show pieces, or else they are so dull and uninteresting that they are of little value except as lullabies. At the best, such collections represent the taste of an individual, which may be or may not be good, and never can be comprehensive.

Inasmuch as there is no standard of excellence or of usage to which new candidates for favor may be compared, it would seem a good idea for some representative body, such as the American Guild of Organists, to pass upon a number of voluntaries from time to time, selecting them by majority vote of the entire body, strictly upon their merits as church music. This or some similar manner would seem to be the only method available in this country for the creation of a collection of *standard* voluntaries, which is so much needed if church music is to be purified. Let us hope that the near future will see such a collection, in good, clear print, durable binding, and at a reasonable price (to fit the organists' pocket-books.)—*J. Lawrence Erb.*

* * *

THE VALUE OF ACOUSTICS TO ORGANISTS.

In most branches of human activity, a lower position is assigned to the mere rule-of-thumb practitioner than to the more completely equipped man who, to the possession of practical skill, adds a knowledge of those laws of nature by which, in his particular department, practice is necessarily conditioned. A surgeon is distinguished from a mere bone-setter by his knowledge of anatomy and physiology; a dentist from a "golden-chariot" extractor by his acquaintance with the dental departments of those two sciences; an engineer from an ordinary mechanic by his grasp of theoretical and applied physics. In short, the man who knows both the practical and the theoretical sides of his subject ranks above the man who knows only one of them.

Acoustics stands to practical music in much the same relation which the sciences named above occupy toward the arts on which they bear. The sounds which form the materials of the musician are as completely subject to acoustical law as are the "materials" with whose "strength" it is an essential part of an architect's study to acquaint himself. These considerations constitute, I think, nt least a *prima facie* reason for holding that musicians who have paid some attention to those portions of acoustics which bear most directly on their own subject, will be rewarded by a permanent consciousness that their musical knowledge and practice have foundations as stable as nature herself, and in no wise resemble the compositions of some ambitious amateurs, in which a taking melody is associated with a driveling bass.

The sensation of sound, perceived by the ear, is excited by vibratory movements, lying within particular limits of rapidity, which are communicated to it through the air or through some other medium. Outside the ear there is only vibration, which that wonderful organ translates into sound. When equal vibrations are continuously executed, a musical sound, as distinguished from a noise, is heard. To each element of such vibrations corresponds an element in the sound. Extent of vibration determines its loudness, rapidity of vibration its pitch, mode of vibration its quality. Thus, when an organist is vociferating on his "tuba," he forces air particles to traverse paths of relatively considerable extent; when he puts down a pedal thirty-two, he sets them into relatively slow vibration; when he begins with a mild flute and ends with a brilliant oboe, he first excites what we call "simple" and then what we call "complex" modes of vibration. A study of "quality" reveals the—by most persons wholly unsuspected—fact that what we call the single notes of nearly all musical instruments are really composite sounds containing from two or three up to eight or ten, or in some cases from twenty to fifty or more, tones of different pitch, all belonging to a fixed series, and distinctly recognizable by the help of suitable instruments.—*Sedley Taylor, M.A.*, in *The Organist and Choirmaster.*

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QUESTIONS AND ANSWERS.

Nevada.—Will you kindly answer the following questions, which will greatly assist us in settlag on a specification for our new organ?

1. Our organ is to have three stops on the Great, four on the Swell, and two on the Pedal. Which would be the most useful in the Great, Open Diapason, Dulciana, and Octave, or Open Diapason, Melodia, and Dulciana?

2. In the Swell we are undecided whether to have Salicional, St. Diapason, Flute 4 feet, and Open Diapason, or Salicional, St. Diapason, Flute 4 feet, and Violina.

3. Which is preferable in the Pedal, Bourdon and Flute or Bourdon and Cello?

Ans.—1. Open Diapason, Melodia, and Dulcinna will be much more useful than with the Octave in place of the Melodia. The Octave would make the Great more brilliant, but there would be no stop between the soft Duleiana and the loud Open Diapason. The Melodia is five times as useful as the Octave. It would, of course, be better to have both, but if that is impossible the Melodia is preferable.

2. In the Swell, the Open Diapason would give more power and fullness to that manual, but the Violina would give at least four more soft and desirable combinations which would be more serviceable than the power gained by the substitution of the Open Diapason. Such combinations as St. Diapason and Violina, Salicional, and Violina; St. Diapason, Salicional, and Violina; St. Diapason, Flute, and Violina, to say nothing of the use which could be made of the Violina alone (played an octave lower), are more useful in a small organ than power gained at the expense of a fair variety of combinations.

3. Bourdon and Flute would be more satisfactory than Bourdon and Cello. It is somewhat uncommon to have two pedal stops in such a small organ though it is commendable, as the Bourdon can then be voiced soft enough to be used with soft combinations (which is rarely the case when it is the only pedal stop) and the Flute would add the power necessary for the loud combinations.

VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

THE MISCHIEVOUS "STRAD" LABEL.

So MANY inquiries regarding stradivarius violins are received by us every year, that we regret it no more easy to publish, from time to time, some illuminating facts in connection with the celebrated Italian master and his works. Among a number of articles on this subject which have appeared in the interests of THE ETUDE, we recall several which dealt with the question of labels and their worth. At the time these articles were written, we confidently believed that what we had to say on this subject would prove interesting to some degree. It seems that we were mistaken. Letters continue to reach us from all parts of the country—heart-throbbing letters written by persons who are apparently convinced that the violins which their parents are of genuine Stradivarius make, because the labels which they contain bear the name of the great master. These correspondents generally consult us regarding the disposition of their "Strads," and, in most cases, frankly possess their willingness to sell for five, or eight, or ten thousand dollars, according, as it seems to us, to their financial needs at the time. But in no case have we ever been offered one of these instruments for less than five thousand dollars!

Now, most such letters are really pathetic, for their writers are often in deep distress, and their imaginings of their sorrows and tribulations will come to an end when the little label bearing the magic name of Stradivarius is exposed to the world. Their faith in the label is stupendous. They look upon it with unusual, trusting eyes, and regard the instrument's condition as downright flawless. Some day the truth may dawn upon them; but for the present their investigations results no hands when they are truthfully told that their instrument and its label are genuine.

The two results of these efforts have no information on this subject we wish to say that labels have little worth, at best, and that most labels are simply worthless. Their writers and users only those who are uninformed on violin matters. Under no circumstances are they to be trusted as evidence of the worth and origin of an instrument. Even when indisputably genuine their worth is insignificant, for they may originally have pasted in some cheap instrument. In no case can they assume importance as evidence of the true worth of a violin, for, even though both label and instrument are genuine, the latter's condition is the matter of paramount importance in such an appraisal of a violin's commercial value.

But, above all things, we wish to impress upon our readers' minds one particular fact, namely: that no piece of paper bearing Stradivarius's name was pasted in the thousands nowadays. They are absolutely made to resemble the genuine label—when it is certainly an difficult achievement for printers of the present age.

The true authority as value arises from a reputable dealer or a famous connoisseur, and the violins which bear "values" may ordinarily be bought for about \$500 or twenty dollars.

* * *

THE EARS OF THE HANDS.

The recent illness of Paderewski, which seized the daily newspapers with an opportunity to present to the reading public the most interesting variety of articles which newspaper readers were eager to read, and the general public for such eager to read. When Paderewski's serious condition became generally known through the press, every man and woman to whom the great artist's music was known, scanned the papers for items of interest bearing on the pianist's condition; and the press of the whole country, and more especially the press of New York, could hardly be accused of exaggeration in publishing Paderewski's schedules and dividends with all sorts of interesting, both singularly and reliable.

The articles that interested us particularly were those that related to the care which Paderewski takes of his hands and fingers, and his shrewd precaution in insuring each separate digit against pecuniary loss in the event of either temporary or permanent disablement. These articles certainly inflamed the imagination of their readers, if they accomplished nothing more, for they mentioned, in all seriousness, vast sums of money which accident insurance companies had ventured to risk on Paderewski's physical condition during his recent concert tour through the United States.

Without questioning the verocity and accuracy of these newspaper articles, we wish to call our readers' attention to a subject of real interest to all players: namely, the care of the hands.

By the care of the hands we mean not only the questions involved in guarding the hands against injury, but also the apparently effective methods of increasing the efficiency of the fingers for violin-playing.

As to the former, little need be said. It must appeal to the common sense of every player that to employ the hands in any way or in any occupation in which there is the danger of disablement, would be worse than foolish. There are some outdoor sports, for instance, whose healthy, invigorating exercise may be indulged in without the slightest risk of injuring the hands; others, again, are of such a nature that to enjoy them almost inevitably means either temporary disablement or disaster. The player, therefore, need hardly be warned against deliberately endangering his hands in such games or occupations as are obviously unsuited to a violinist. It is the care of the hands in the sense of increasing their efficiency for violin-playing that interests us and should interest all our readers.

Time and again we hear of some struggling student who, made desperate by the difficulties of violin harmony, resorts to some attractive but disastrous method of increasing digital facility. Occasionally we hear of such ambitious but misguided player who has sought relief from his perplexities by means of the surgeon's knife. To all such players we earnestly say *Don't*. History and experience paint a menacing finger to all such experiments. The fate of Schumann, as a player, should serve as a warning to all students who seek other than legitimate technical methods of increasing their skill. As to the employment of surgery as a means of either obviating physical defects, or assisting in the improvement of perverted skill, we know of no case where true benefit has been derived or where physical disorders have thus been removed.

The task of trying for and properly developing the finger legitimately rests with the teacher and the player himself. The muscular sensitive growth of the hand depends naturally and entirely on the kind of instrumental work that is done. And that this work must be of a purely instrumental character is in sure the best results is obvious to all who have given the subject earnest thought. The right arm, for instance, is employed in bowing. The act of bowing a stringed instrument makes peculiar demands on the arm and the hand. The muscular development required of the arm to a different kind of development from that required for any other occupation of the arm; and the vigor and flexibility of the wrist differ wholly in kind from that required of the hand in any other occupation on earth. The subtle and intricate bowings in violin-playing require an extreme degree of what might be termed nervous muscular development. Does it not therefore follow that the skill of the violinist's arm depends upon the purely instrumental methods chosen to achieve this result? And is it not equally clear that if other methods are chosen, the results attained must necessarily differ from those required for violin-playing? The statements applies to the left hand.

The violinist possessing the muscular strength to strike a terrific blow, will find himself comparatively or even absurdly weak if he attempt to hold a note in position for one hour. The arm that was trained to expend a forcible blow is singularly unfit and incapable if called upon to give evidence of the kind of strength and endurance which are requisite in violin-playing. And so it is with the fingers. The agile and direct three serious musical works played in succession at one concert. Yet this is the fatal error committed by so many of our quartet organizations; and the audience's inability to listen with something resembling enjoyment and intelligence is despairingly regarded by the players as the surest sign of indifference.

It is unreasonable, we repeat, to expect admiration and real sensitive that has had no opportunities to cultivate a taste for chamber music, and whose chief musical associations have always been derived from what is known as popular music. Yet quartet players are merely making the mistake of exacting too much from their audiences. They assume that what gives them pleasure must necessarily gratify their listeners. In the working of a program they are delighted with the prospect of playing three entire works, absolutely ignoring the fact that their untrained listeners will experience the greatest difficulty in enjoying or distinguishing even one. They persist in such irrational methods of educating the untutored, that even a moderate degree of success is more than they have any right to expect. For a season or two, such audiences subscribe to enjoy and understand; but in the end they shrug their shoulders and withdraw their financial support.

To strongly urge all good musicians in our smaller towns to make every possible effort to establish a series of chamber concerts. In no other way, by means of no other form of music, can they hope to create a love for all that is best in music. But we must then against the extravagant measures that have so widely been adopted in the past. Impressions in this respect will show proportionately in sound appreciation on the part of the audience. A few of common sense will prove more fruitful than a persistent display of musical wisdom

* * *

THE BEGINNER.

There are many parents, at this time of year, planning to place some little member of the family in the hands of a violin instructor whom the end here of autumn days round once more. Those parents are quietly asking themselves, as well as their friends, many serious questions which admit of no immediate solution, chief among which it is safe to say, are the two that follow: (1) Has my boy (or girl) genuine talent for the violin? (2) Who is a reliable instructor, and to whom shall I entrust the child's musical guide?

The first question that arises is easy. It is practically unanswerable during the period when anxious parents are most eager to learn something definite concerning their child's real aptitude and musical gifts. Your aptitude too frequently is mistaken for actual talent; and often, too, the aptitude proves to have only a temporary existence. Many a child has shown an extraordinary aptitude for the violin before actual work has been begun, and more, in the end, to be wholly unfitted for a musical career. And, on the other hand, where there is no apparent difficulty in the beginning, to discover a sufficiently strong leaning towards the instrument to warrant the teacher in recommending the adoption of the talent, exhaustless and careful training proves the existence of unsuspected talent.

A safe precaution to note that the early stages of a beginner's accompanied by a certain amount of real talent. Such talent is not to be confused with the mere ability to play a few pieces in a fair manner. Many children can do this, and yet show no real talent. Such talent is not to be confused with the mere ability to play a few pieces in a fair manner. Many children can do this, and yet show no real talent. Such talent is not to be confused with the mere ability to play a few pieces in a fair manner. Many children can do this, and yet show no real talent.

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TEACHING.

To refuse for the beginner a thoroughly competent teacher is obviously a decision very difficult. The majority of parents, however, naturally incline this difficulty through the desire to secure instruction at the least possible expense, and through their ignorance of the vital importance of building on a solid foundation. It does not need to be positively experienced that the beginner requires the very best instruction procurable; nor do those with recognition of the fact that the teacher's attitude to the beginner are such that he would be practically sure he to descend from him a higher rate for training those even advanced students. Many parents, on the contrary, argue that the beginner may safely be placed in the hands of almost any player of the instrument, and that "a high-priced teacher" should not be thought of till the pupil is far advanced in the art. Every where such positively absurd reasoning is found to prevail; and parents discover, often too late, the folly of their economy.

After the beginner has been thoroughly grounded. This is both common sense and economy. And do not expect wonderful things of the child even two and a few terms of instruction. Time, time, time, is the price required for the training of tender minds capable of great gifts. The more is the price or investment, is it possible to lessen the number of years in which the beginner should be able to pass from the first crude experiments to high artistic achievement?

STUDIO TALKS

BY A. ROSE ARMAND

A TEACHER may work a pupil to take a certain etude or piece, and the pupil may study that till he is qualified to render it in a manner that satisfies the teacher. But the pupil may be unable to express his emotions by playing the piece pleasingly to the most musical ear. The art always lies in the teacher's ability to communicate what appreciation from his intelligent.

A pupil may have sufficient talent to play certain things, and yet no musical temperament may be sufficiently to interpret them properly. Let teachers bear this point in mind when selecting pieces, studies, etc., for pupils.

A teacher should never attempt to "cram" the pupil with every possible detail, as neither mind nor fingers should be overtaxed with too much detail. Let the pupil's mind first master the principles involved, and then [illegible] the pupil's mind first master the principles involved, and then [illegible]

All pupils should practise every day, as the teacher may [illegible] by some, but they should be just as [illegible] as if they were to have a lesson. But long [illegible] do not effect at the one succeeding, unless [illegible]

The exercises contained and the professional studies [illegible] but be understood. What is gone over and thrashed out in the lesson, the lesson [illegible] should not be [illegible] by the pupil. Thoroughness is the secret of success in [illegible]

There is a point in the majority of every player beyond which a higher speed is impossible except at the sacrifice of correctness and smoothness. It will be [illegible] to note this point in the pupil's practice, and [illegible] Unless artists suffer from beginners' [illegible] to play [illegible] at speed, [illegible] [illegible] [illegible]

Teachers' Round Table

That good musicians and music teachers are by no means confined to the great cities, but that there are many such in the smaller towns has been stoutly maintained by the Round Table. Although in rural communities the ear must of necessity be closed to the concerts of great players and singers, it does not follow from this that the brain need be closed also. The thoughts of the great composers are easily accessible, and by means of this published music all enthusiasts, whether teachers or not, can keep their contact with music. Mrs. Sarah V. Heaton, of Pennsylvania, has sent a letter to the Round Table detailing some of her methods of work:

"All over our land, far from the railway and its bustle, are people of refinement and culture, who deplore the lack of concerts and other musical advantages, whose boys and girls love music, and are anxious to become musicians in the broadest sense of the word. Although I have been a teacher in such a rural community for several years, yet my pupils have gone out from our quiet valley to college and normal; and as they have taken high rank, I note a few of my methods.

"For my younger pupils I prepare a neat blank book. On the title page I write: 'What I know about music,' and the name of the pupil. In this book they write just what they learn, the act of writing it impressing it upon their memories. Thus:

"'*Expression*—*p* stands for *piano*, and means to play softly; *pp*, *pianissimo*, means very softly; *rit.* stands for *ritardando*, and means to play slower and slower, etc., etc.'

"These definitions are given in short simple words that any child can understand. Another page describes the scales, and later, one with bars of music neatly drawn helps to impress them with notes and their values. Pupils seem to delight to turn to their own books, rather than to scan several pages of the instruction book, when we wish to look up something. Then, too, it brings out their ideas, and always seems new, something very desirable in teaching children, for we dare not be dry or prosy with them.

"Harmonic treatment has much to do with the esthetic value of music, and hence the importance of early training in chord effects. I find it a good plan to teach pupils to form the chords or triads by naming the interval tones, 1—3—5, of the Tonic, Dominant, and Subdominant chords, and then showing how the scale is derived from these. Then come exercises in forming chords on each of the seven tones of the scale. At first I play these and the pupil learns to distinguish between the major and minor; then the pupil plays them, thus helping to lay the foundation for a musical ear. This is what I term hearing with the head. Next comes hearing with the heart, or, in other words, feeling what is played, and learning to follow the thought of the composer. I find a little sketch or story will aid pupils in forming the habit of looking into the inner meaning of the music. As a simple illustration, let us take two of the best-known hymns, 'Nearer, My God to Thee' and 'Rock of Ages.' In the former, how natural to play the melody in a smooth, gliding manner. I describe it as angels passing up and down before a quiet sleeper and beckoning him to come. One cannot picture angels but as light, soft, and gentle in their movements, and in this manner I teach the rendering of the tune. 'Rock of Ages' calls for an entirely different tone, strong, clear, ringing chords, so that we may see the wind and stormy waves of life beating vainly against the 'Rock' that never fails, every note a song of victory.

"Again, take Schumann's 'Happy Farmer.' How it seems to suggest the early morn, the dew on the green grass, the cool spring, the robins pouring forth their songs, while the bass sounds like the voice of a sturdy, sun-browned man who feels he is monarch of all he surveys. By beginning with these simple melodies, pupils will develop and form the habit of interpretation, which will give their playing individuality and coloring. I recall how in the song, 'The Lost Chord,' the author says: 'It came from the soul of the organ, and entered into mine.' This is the idea I strive to inculcate in the hearts and lives of those entrusted to my care. I know of no nobler calling than to make life sweet with melody, to uplift, to help, to inspire; this is trying to be a benefactor, and is the experience of a 'Country Music Teacher.'"

The influence of The Etude is by no means confined to the United States. In the same line as the foregoing letter the following has been received from Dundas, Ontario:

"May I add a little to the many excellent suggestions of this department? I have been for over a year using record-books, as mentioned in a recent number. I had been in the habit of using reports, but found that these conveniently disappeared if not satisfactory. The books being larger cannot be so easily disposed of. Of course, lessons are not always good. One little girl tore the tell-tale leaf out, and another pasted it up, but these are exceptional. The reports I write in ink, somewhat as follows:

"'Scale—perfect; Chords—perfect; Diction—perfect; Study—one measure, time wrong; Piece—perfect. Excellent.

"'Play C major scale in triplets for right hand, and broken chords of same key. Memorize piece more perfectly.'

"No mistakes are allowed in scales, chords, wrist exercises, or whatever of a technical nature is assigned; but one slight mistake in an otherwise perfect lesson does not spoil the report, 'excellent.' Everything perfect makes a 'double excellent.' At the end of the half-year, the pupil who has, in proportion to the lessons, the highest number of 'excellents,' receives a prize. I have had better work from junior pupils through this system than I ever had before, and I no longer have the excuse that they had forgotten what they had to do. It is before them in black and white. I have the books made to order of a good quality of fine white paper, sufficient to last for one year's lessons. As a reward for each lesson perfectly learned, I put in their books a colored seal for each kind of work, red for scales, green for dictation, gilt for pieces, two gilt for a perfect lesson. Here is an example of the written work I give, taken from the book of a second year pupil.

"'Write the second position of the Dominant Seventh in F in the bass; the third position of the same in the treble; and the fourth position with two notes in the treble and two notes in the bass. Write the chords that naturally follow these positions.' (They do this instinctively by ear, not by rule.) 'State in which positions the chords are in the first brace of your study. How many parts has your new piece? In what key is it written and what is its time-signature? In what tempo should it be played, and what touches are indicated?'

"I find that such questions sharpen up the pupils' musical brains and make them think. Anything that will do this is of value, and more can be taught to small children than is usually considered possible, if very little be taught at a time.—*Sellie M. Hamm.*"

The influence of The Etude does not stop at His Majesty's Dominions in Canada. It will be interesting to the members of the Round Table to know that it is also read on the other side of the globe, and not only read but profit taken from its suggestions. The Round Table has received a letter and Practice Book from a teacher in far-away India. The Practice Book, which was compiled "from hints in The Etude," is most excellent. It is made from ordinary ruled writing paper, six by nine inches in size, and inexpensively though neatly bound. There are enough pages for a year, one month to each page, with one or two left over. On the first page is a "Pledge" to be signed by the pupil—"I agree to practice.....hours daily, and if I lose time, to make it up later." At the top of each page is space for the month. Then a double line, and under it the inscription, "Time required.....hours daily." The pages are then ruled with thirty-one lines, corresponding to the number of days in the month. Five columns are provided by means of perpendicular lines. At the top of first column the word "Date" is printed, and the figures one to thirty-one on the lines. At the head of the second column is printed,—A. M.; the third,—P. M.; the fourth,—"Practice Mark"; the fifth,—"Lesson Mark." A double line at the bottom, and under it the monthly averages as follows, each on separate line, "Monthly Practice Grade," "Monthly Piano Grade," "Harmony," "General Average." This teacher is evidently very business-like and systematic, and presents an example well worth following. Her business card is very explicit. After the address, terms are stated, and follow a plan that I have often thought would be much better than the one at present in vogue in this country. Instead of a stated sum for a term of twenty lessons, tuition is so much a month, according to the number of lessons a week, and payable in advance at the beginning of each month. This is much more satisfactory than asking a patron to pay for twenty lessons in advance, especially if only one lesson a week is taken. It is often a hardship for pupils of limited means to provide funds for twenty weeks in advance. Many patrons resent it, especially if they are strangers. They say, and justly: "Why should the teacher question my honesty any more than I should his? Requiring me to pay in advance looks like a reflection on my honesty. But how do I know that the teacher will give me my twenty lessons?" The shorter period of one month is less likely to be questioned, and as many persons are paid by the month, it is easier for them to handle their own payments in that way. With this arrangement there are certain months in which there will be five instead of four weekly lessons. This happens once in each quarter, or four times a year, but it may be provided for in the monthly fee.

Two other stipulations are given on this India teacher's business card, which it would be well to practice more universally in America. "No reduction for lost lessons or holidays." This would offset the free lesson mentioned in the previous paragraph.

The last stipulation is especially important. "A month's notice, or if notice is not given, a month's fees are required to terminate the engagement." This is business-like, and on the monthly system could be adopted by all teachers. It could not be adopted on the twenty lessons a term plan. Teachers should endeavor to make all their transactions business-like. At present, too many of them transact their affairs in a manner that never would be tolerated for an instant by any business concern or private enterprise. So long as musicians permit their affairs to be transacted in the loose way they are prevalently reported to be at present, so long will they carry the reputation of being poor business people.

I think the most common question that comes in to the Round Table is,—what to do to obviate the "missed lesson nuisance." Not long ago we asked members to send in suggestions, if they had found any means of solving the problem. We have received one letter from a successful teacher, in which he presents his manner of dealing with the problem. Unfortunately, the letter is so long that it will be impossible to find space for it all, but I will quote such portions as are of direct bearing on the question. This teacher suggests that perhaps many teachers would hesitate to put in practice such independent rules as he has laid down to guide him in his business relations with his pupils, lest they drive away prospective patrons. He finds, however, that they have worked well in his own case, and in order to show how he came to adopt them gives at length a considerable personal history, the gist of which is that during his early life he had the advantages of a thorough business training, lasting through a number of years, and from this he has formulated a few business principles, which he adheres to rigidly, and to his own advantage and comfort. They are:

"First.—Never by word or action allow prospective patrons to know that they are desired as pupils until the subject is broached by them.

"When a teacher begins to peddle and solicit, he elicits from the prospective pupil about the same respect as a wringer or rug canvasser, or the shoestring man, as compared with the bank cashier or railroad manager. In short, the teacher starts at

(Continued on page 298.)

Publishers' Notes

The Etude for three months for 25 cents is surely a tempting proposition to anyone who is interested in music. It means 120 pages of reading matter, 72 pages of new and standard music, sheet music size, including piano solos and duets and songs, easy and moderately difficult, about 33 pieces. Every teacher who reads this should encourage all of his or her pupils to take advantage of our Summer Subscription Offer to send any three of the numbers from May to September for 25 cents. It will give pupils plenty of good new music for the summer months. Just ask your pupils to make this trial subscription.

* * *

Standard Graded Songs, Book I, is about ready for customers, Book II will be ready during this month. These books contain just what the title calls for, songs of a standard character, suitable for a teacher to use with pupils in the first and second years of vocal study. Each book contains about thirty-five pieces, suitable for use by any medium or high voice. As a number of the songs are published in other keys, the books will be very helpful to teachers in selecting songs for different voices. These songs are particularly well suited to accompany the course in vocal technic, by Mr. F. W. Root, "Technic and Art of Singing," and the comprehensive vocal work "Standard Graded Course," by H. W. Greene. Our "Special Offer" price is 40 cents per volume, postage paid, if the cash accompanies the order; if the price is to be charged, postage is additional.

* * *

A Song Cycle for Children's Voices. We have now in press a beautiful set of songs for children by the popular composer, Mrs. E. L. Ashford. It consists of five melodious songs, connected with interludes, so as to be made a continuous performance, or they can be given separately. The titles are "Voice of the South Wind," "Two Robins," "Buttercups and Daisies," "The Bigothy Bumble Bee," "Away to the Woods." They are in solo form, intended to be sung in unison by a chorus of children; full directions are given for staging, for costuming, and actions to illustrate the songs. Our "Special Offer" price is 35 cents, postage paid, if cash accompanies the order; otherwise, postage is additional.

* * *

Up to the time of going to press we can note few indications in our "Order Department" that the teaching season is in any sense over; we are almost as busy as in winter, and, judging from present conditions, the summer months will materially increase this year's already large lead over the amount of business transacted in any previous year. It is very gratifying to us to note this growing appreciation of our efforts to serve our patrons promptly and to supply the best of everything in teaching material; our business has been built up exclusively on these lines, and each year strengthens our determination not only to be but to remain the quickest, best, and largest mail order music house in the world.

* * *

We have recently acquired and are now making a Special Offer upon the "Flower Ballads" by Caro Senour. This is a collection of children's songs, plays and pictures for use in kindergarten and primary schools. There are twelve songs, together with six illustrations made from original water colors, and directions for the production of five little plays or tableaux based upon some of the songs. All kindergartners and teachers of children should be interested to see the valuable and useful collection. The songs are named from familiar flowers, and are intended to convey the idea of the children and flowers holding converse. The music is very easy and at the same time very pretty and within the compass of children's voices. It is intended to be sung in unison. The accompaniments are easy and afford good support to the voices. The text is poetic, bright, and interesting. The complete and practical directions given for the acting out of the five little plays add much to the value and general usefulness of the collection.

The work is gotten up in handsome style, bound in cloth. The introductory price for this month only will be 35 cents per copy, postpaid, if cash accompanies the order.

* * *

Czerny's 100 Progressive Studies, Op. 139, is about to be issued complete. This is one of the best known and most widely used of all elementary works. Our new edition has been carefully revised and corrected, together with the addition of fingering, phrasing, and metronome marks. Teachers who are using Op. 139 in their work, and others who are in search of short and interesting elementary studies, will find this edition satisfactory from every standpoint, as well as economical. The Special Introductory Price for the current month will be 15 cents per copy, postpaid, if cash accompanies the order.

* * *

We have in press "Bertini's 25 Studies" for the piano, Op. 29. These celebrated studies will be published complete in a new revised edition. Bertini's Op. 29 has been held in wide esteem by teachers for many years as a useful teaching work for the early grades. It still retains its popularity. We can highly recommend our edition. The Special Introductory Price for the current month will be 15 cents, postpaid, if cash accompanies the order.

* * *

In no branch of our business has there been a greater growth in the past season than in our "New Music On Sale" department. Teachers near and far have availed themselves of this convenient plan to keep supplied with new and practical teaching material. Throughout the teaching season the "New Music" is sent out monthly, billed at our usual liberal discount and what is not sold is returnable for credit.

The results are eminently satisfactory in all cases and we receive many letters warmly commending this plan which saves teachers the trouble of writing us every time a few teaching pieces are wanted. Any of our patrons may take advantage of this arrangement; we will be more than pleased to answer inquiries and to supply order forms to those interested. Write now and make our "New Music" a part of your plans for the coming season.

The above plan has been so much appreciated that we now send out several small packages of choice selections during the *summer*. This must be asked for especially by those who desire it. A postal will do it, piano, vocal, or both.

* * *

During July and August we close our business at one o'clock on Saturdays, other days at five, and as we wish to avoid disappointing those who may have immediate need of music or books ordered from us, we so as to reach us, if possible, in the morning mails; we attend to all orders on the day received, but orders reaching Philadelphia in the late afternoon mails will not be in our hands until the following morning; if our patrons will kindly bear this in mind there will be no reasonable cause for delay and our service will be as good as ever.

The music in this issue comprises eleven pieces, well graded, interesting, and varied in character. It is a well-balanced selection.

"Little Spirites Waltz," by De Reef, is a very pleasing, first-grade teaching piece. "Morning Song," by Rougnon, is a bright and snappy, second-grade piece by a well-known modern French composer. "The Dream Fairy," by Seebeck, is a highly artistic and melodious little piece, suitable for the beginning of the third grade. It is one of a set of four, bearing a general title "In Fancy Costume." These are characteristic and poetic pieces. "Heart's Springtide," by Ganne, is a modern French waltz, with a haunting melody, suitable either for dancing or drawing-room purposes. "Gavotte Pastorale," by Aletter, is a clever and entertaining drawing-room piece. Wachs' "Story of a Linnet," is a characteristic bit of writing in the French style. The Trio section is particularly effective, and requires delicacy of touch and interpretation. Rubinstein's "Romance" is one of the finest examples among the short pieces of this great pianist and composer. It deserves almost to rank with the well-known "Melody in F," and requires a fine singing tone. The four-hand number, Van Raalte's "At Full Tilt" is a brilliant polka, full of dash and swing. The vocal numbers consist of a fine new and expressive song by Cadman, entitled "Absent"; also a setting by Sudds of Swinburne's "If Love Were Like the Rose Is," very dainty and singable; and Bertha Metzler's "Welcome, Merry Springtime," which may be used either as a solo, duet or two-part chorus, or as a little piano piece for children.

* * *

The Popular Parlor Album is now off the press and copies are ready for distribution. The Special Offer on this work is hereby withdrawn. We consider it to be, without exception, the best balanced and most interesting collection of pieces largely in the third grade. We will be glad to send the "Popular Parlor Album" on selection to any who are interested. The volume retails for only 50 cents.

* * *

Our new handsome volume entitled "Modern Drawing Room Pieces" is now off the press; the Special Offer is hereby withdrawn, and copies are ready for distribution. This is a larger work than the "Popular Parlor Album," and the pieces range about one grade higher in difficulty. This volume is made up exclusively of the very best class of brilliant and entertaining drawing-room pieces. It will be sent for examination to those interested.

* * *

The Special Offer on the "Monarch Collection" for mandolins and banjos with guitar or piano accompaniment is now withdrawn. The work will be ready in a few weeks. We anticipate great popularity for this collection. The entire collection or separate parts may be ordered for examination.

* * *

A year ago we made perhaps the first announcement that we carried a complete line of strings for all instruments, and recommended particularly the use of a very fine brand of violin strings suitable for the summer season. From the responses that we received it did not seem to have been known that we

SUMMER READING

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An encyclopedia of educational musical thought. A compendium for music teachers and students. A large volume selected from the pages of "THE ETUDE" for the past ten years. The articles selected are those which have a practical bearing upon the work of the teacher and student.

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The most attractive of all music books. One of the most helpful and inspiring books about music and music study ever written. Not only delightful reading for young people, but equally so for adults, either amateur or professional. The subject matter is treated in an entertaining manner and creates musical possibilities.

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Any or all of the above sent, postpaid, upon receipt of price. Send for our complete descriptive catalogue of musical works and teachers' price-list.

THEODORE PRESSER, Publisher
1712 Chestnut Street Philadelphia, Pa.

carried a line of this kind. We did carry all sorts of strings and small goods, and we still carry them. We again recommend for summer use the Violin E Silk String, *Eternelle*, for 15 cents each, four lengths.

* * *

WE WOULD ASK those of our patrons to whose notice this may come, that is, patrons of the music supply house of Theo. Presser, to kindly make their returns of unused, undamaged "On Sale" music at their earliest possible convenience, so that we can have a complete payment before the next season opens. We do not expect a complete settlement of account, particularly the "On Sale" account, except once a year. This is that time. If the "On Sale" music has been sent to you during the year past, and the selection is one suited to your needs for another season, or that will form a nucleus of what you desire for the next season, simply adding our later publications to it, this can be done, and thus save you transportation two ways by paying your regular account in full and simply an amount on account of the "On Sale" equal to the value of what you have used up to the present time.

* * *

AGAIN WE ask that persons leaving the city or their home address for simply two months on a vacation, for instance, do not have their address chnnged on THE ETUDE subscription list, but have their postmaster forward these few copies to them. We ask this in the interests of our subscribers. It is almost never that subscribers have their address changed back again. The results can be imagined.

* * *

ON ANOTHER page of this issue is an advertisement for boys, telling them how to earn pocket-money during their leisure time and vacation by selling single copies of THE ETUDE among their neighbors, friends, and acquaintances, and to all persons owning pianos, thus furnishing at a very small cost a large amount of good new music every month, besides forty pages of instructive and inspiring reading matter on musical topics.

We start the boys up in business at no expense to them. We offer prizes for continued work, and a good profit besides. We might say in addition, in response to a question that has been asked several times, we have no objections whatever to girls doing the same work. We see no reason why any girl who desires to do this work should not do it.

SPECIAL NOTICES

FOR RENT—CONSERVATORY OF MUSIC. OLD Established Location. Proposition—Address, F. J. Schwankovsky, Detroit, Mich.

MEMORIZING MUSIC. FROM EVERY STATE AND from all parts of Canada, I am receiving inquiries for my method of memorising piano music. Have you trouble learning by heart? Send for circular. Max Liebich, Bertheryille, Que., Can.

CRADLE SONG—GAVOTTE AND LOVE SONG. Three Delightful Piano Solos suitable for Teaching or Concert. One order filled for fifteen cents for the three. A. A. Taylor Co., 910 C. St., Tacoma, Wash.

WANTED—SEVERAL FINE (LADY) VIOLINISTS and Teachers of Stringed Instruments. The Interstate Teachers' Agency, 614 Canal Street, New Orleans, La.

EDWARD BAXTER PERRY WILL MAKE A Western tour in October, November, and December, going through the Pacific Coast. Southern trip in January and February. Special terms and no charge for traveling expenses to places on direct route. Miscellaneous program or special evening on Medieval Legends or on Program Music. Address, 144 Boylston St., Boston, Mass.

MISS GIBSON, 2322 DE LANCEY PLACE, PHILADELPHIA, Pa., will receive into her home a limited number of young ladies desiring to make a special study of Music or Art. Careful chaperonage assured. References exchanged.

SITUATION WANTED—LADY VIOLINIST DESIRES position as teacher in college. Address, L. B. K., care of THE ETUDE.

CHURCH ORGANISTS WHO WOULD LIKE TO "brush up" a little, and also those who want a short summer course in organ and harmony during their spare time, would do well to take the special summer course which Mr. Frederick Maxson is giving in Philadelphia this season. See advertisement in another column.

ONE OF THE MOST POPULAR HITS OF THE SEASON is The Forestry March and Two-step, an advertisement of which will be found on another page of this issue. This is a brilliant military march of medium grade of difficulty, and is a pronounced success. The title page contains a three-color picture of the Forestry Building at the Lewis and Clark Exposition. If a copy is not obtainable from your music dealer, send 25 cents in stamps to Graves & Co., 46 West 28th St., New York City, or Portland, Oregon. It is also arranged for band and orchestra.

TESTIMONIALS

I have received Riemann's Dictionary of Music and Musicians, and am more than pleased with it. It should be found in the studio of every teacher and student of music.—*Miss Adda Eddy.*

I am not only pleased, but surprised at the promptness and accommodating plans of always meeting the approval of patrons. It is of inestimable value to one who needs assistance, to be favored by a reliable firm.—*Mrs. Ascot Hall.*

Your "On Sale" music is a great advantage to country teachers who do not have the advantage of examining music in large stores.—*Mrs. J. Fletcher Smyth.*

Allow me to say in behalf of THE ETUDE that I think each number of the paper improves over the previous one. Every music lover should be a subscriber.—*Edna G. Perdue.*

After subscribing for THE ETUDE for over thirteen years, I find that I cannot do without it.—*Agnes O. Lewis.*

I have taken THE ETUDE for a number of years, and find it improving every month. It is certainly progressive. —*Mrs. Effie B. Roeder.*

I have received "Merry Songs for Little Folks," and I must say that I think it the most interesting collection I've seen for little folks. Our little ones, as well as neighbor children, are enraptured with it.—*Augustine Auden.*

I have received the work: "Merry Songs for Little Children," and am very much pleased with it. The music is simple, bright, and catchy, and the words easy for little children to comprehend. The suggestions for the tableaux are excellent and can be easily carried out.—*Caroline B. Broom.*

I consider "Childhood Days" the apex of children's duets, and I feel satisfied they will reach the climax of satisfaction with teacher and pupil.—*Wm. J. Stone.*

I have received the work entitled: "Modern Dance Album." I think it to be the most charming book of dance music for its grade that I have had the pleasure to examine.—*Wm. J. Stone.*

I am very much pleased with the "Liszt Album." It is a work that should be among the collection of every music lover of advanced taste.—*Herman Loock.*

I have received the "Modern Dance Album" and think the pieces well selected, characteristic, and pretty.—*Miss Eleanor Rotter.*

I am much pleased with the "Modern Dance Album." All the selections are fresh and possess musical charm as well as the desirable marked rhythms.—*E. M. Wilson.*

I have received the "Franz Liszt Album" and consider it a most valuable work for music lovers. I sincerely thank you for the opportunity of getting first-class material at so reasonable a rate.—*(Mrs. R. H.) Katie C. Bullock.*

I am well pleased with THE ETUDE and think the supplements to it are simply grand.—*Miss Mattias.*

I want to express my appreciation of the excellent worth of THE ETUDE as a stimulus to both teacher and pupil. I have taken it only one year, but feel as if I could never get along without it any more.—*Miss Annie Laurie Reiger.*

Please begin my subscription to THE ETUDE with the April number. It is the best I have ever read; every pupil should absorb as much as possible of the splendid articles.—*LeRoy H. Campbell.*

I have received the "Modern Dance Album" and am more than pleased with it. I think it perfect in every way.—*Prudie Murphy.*

"Melody Pictures," by Schmoll, is a very pleasing work. I am more than satisfied with it.—*A. W. Ancheier.*

I wish to express my unswerving admiration for THE ETUDE, which should be in the hands of every musician, teacher, and music lover.—*Carl Faust.*

I am so well pleased with "Masterpieces" and "First Parlor Pieces," that I am going to place another order with you.—*Mrs. A. J. Cox.*

I am so well pleased with the "Anthem Repertoire" that I send you an order for 15 copies for our choir.—*Frank H. Smith.*

One would not want a better collection than "Melody Pictures." The progressive arrangement and explanatory notes make it invaluable to both teacher and scholar. —*H. Rose Mattuce.*

I have just tried the "Majestic Collection," and am delighted with it. In my experience of a dozen years, I have never had a better collection.—*R. M. Burchfield.*

The mandolin was received, and I and my son, to whom I gave it, are very much pleased with the instrument. It is pronounced a beauty by all our friends.—*Mrs. J. B. Gillespie.*

I am very well pleased with the "Little Home Player." —*Mabel Coutts.*

I would like to say that your promise to make the 1905 ETUDE better than previous issues is being fulfilled. It is the best publication of its kind I have ever seen, and I very much doubt if it has a superior.—*J. H. Holt.*

I have received the "Childhood Days." I find the work very helpful in teaching. The lessons are most tuneful. —*A. A. Allen.*

I like THE ETUDE very much. To me it is well worth its cost. The reading matter is very interesting and instructive, and the pieces are of a good selection.—*A. Gottifredi.*

I have been reading THE ETUDE and other magazines, and with to express a decided preference for THE ETUDE. —*Wm. R. Bolton.*

I have received "Childhood Life." I consider it a fine help in use with other studies, especially for beginners. —*Mrs. Ira Marble.*

I have received the "Juvenile Duet Players" and am much pleased with it. I am sure it will give both pleasure and profit.—*Theresa B. Kulisch.*

I have received the "Juvenile Duet Players." It is just what I have been wanting for a long time. It will supply a long-felt want.—*Lillie Henderson.*

I have received the "Modern Dance Album." Every piece in it is good and the pupils I showed it to were much pleased.—*Lillie Henderson.*

HOME NOTES.

THE Nashville Conservatory, C. J. Schubert, director, gave an interesting recital last month.

THE choir of St. John's Episcopal Church, Jersey City, celebrated its 30th anniversary, May 29th. Mr. Benjamin Monteith is organist and choir-master.

THE Music Department of Fredericksburg College, Va., Mr. F. A. Franklin, director, closed its school year on June 5th, with a concert, in which the college orchestra, 16 members, and the Choral Society, 30 members, assisted.

THE Beloit Musical Association, Abram Ray Tyler, conductor, gave Dudley Buck's oratorio "The Light of Asia," May 19th.

THE Marysville, O., Choral Union, assisted by the Plain City Choral Union, Dr. O. H. Evans, director, gave "The Creation," May 12th, at Marysville, and "Elijah," on the 13th. The Chicago Symphony Orchestra assisted.

A MAY Festival was given at Lima, Ind., by the High School Chorus under the direction of Miss Grace B. Hoff, May 12th.

THE Treble Clef Club, of Portland, Me., gave a recital of "Spring" music, May 4th. The pupils wore spring flowers to represent the pieces played.

THE Bozeman, Mon., Oratorio Society, Miss Josephine Cook, director, gave Haydn's "Creation," May 5th.

A PIANO recital was given by pupils of Leo Hasenbalg, New York City, at Aeolian Hall.

THE Oratorio Chorus, of the University of Wooster, J. Lawrence Erb, conductor, gave Stainer's "Crucifixion," in April.

THE commencement exercises of Rowe's Conservatory of Music, Ennis, Tex., were held May 25th.

A COMPLIMENTARY recital was given by pupils of the Hemenway Vocal College, St. Louis, May 29th.

THE commencement exercises of the Virginia College, Roanoke, Va., Erwin Schneider director of the musical department, were held May 29th.

THE Sixth Commencement Concert of the American Violin School, Chicago, was given on June 5th.

Mrs. GEORGE MURPHY gave invitation song recitals by her pupils at Grand Rapids, May 31st and June 7th. Mr. Murphy will spend the summer in London in study.

THE children of the Jo-Shipley Watson Piano School, Emporia, Kans., gave a story recital "Summer Scenes in Music Land," June 3d. The divisions of the program were: Morning, In the Garden, In the Village, In the Country, In Wonderland, Evening.

THE Sioux City Choral Union, 200 voices, under the direction of Mr. Judson W. Matther, gave a Music Festival, May 22nd and 23d. "The Messiah" and "Stabat Mater" by Rossini, were the principal choral works. An artists' concert was given by the soloists and the Chicago Orchestra.

THE Harmony Club of Chicago, Mr. D. A. Clippinger, conductor, gave Haydn's "Creation," May 26th.

THE graduating exercises of the Tennessee Academy of Music, Nashville, were held June 5th; five pupils received diplomas, and seven certificates.

THE twentieth commencement of the Western Conservatory, Chicago, was held June 2nd. Eight pupils were awarded diplomas, and eighteen certificates.

THE recital of graduates of the music department of the Virginia Female Institute was given April 14th. There were three graduates.

THE sixth annual music recital of the Atlanta University was given May 12th.

MR. HOMER N. BARTLETT celebrated the twenty-sixth anniversary of his work as organist and choir-master of the Madison Avenue (N. Y. City) Baptist Church, in May. A handsome souvenir from the congregation was presented to Mr. Bartlett.

MR. WM. H. POXNIUS gave a series of recitals by his pupils at his Dubuque Studio, in May and June.

THE graduating exercises of the Strassberger Conservatories of Music, St. Louis, were held June 11th. There were thirty-one graduates.

MR. JOHN TOWERS has accepted the position of director of the Vocal Department of the Kroeger School of Music, St. Louis.

A PIANO festival was given June 12th-14th under the direction of the Indianapolis Piano College, J. M. Dungan, director.

THE graduating concerts of the Stephens College Music Department were held May 27th, May 29th, May 30th, the commencement exercises proper on May 31st. There were three graduates.

EDWARD BAXTER PERRY has finished his season of a hundred Lecture-Recitals and is settled at his summer home at Camden, Me., preparing programs for the coming season and teaching a summer class of pupils from all parts of the country.

THE season of 1904 and 1905 was a busy one for Wm. H. Sherwood, who has over 60 concert appearances to his credit this season. His May engagements included a number of festivals with the Theodore Thomas Orchestra.

THE acquisition of technical facility is an easy matter for anyone who has industry and patience, but the magnetic fluid that establishes the contact between the artist and his public can only proceed from the soul of the born artist, and cannot be acquired. The teacher can awaken this divine spark, and fan it to brightest flame if he has the fine gift of the born teacher. Undoubtedly very few possess it, and none in the same measure as Franz Liszt. Therefore both teacher and pupil should turn more and more to this mighty teacher as a model—the teacher, by seeking to influence the soul-life of the pupil and guide him into the right paths, not by crushing it with an excess of dry, unnecessary pedagogies that clip the wings of his genius; the pupil, by taking as his model the unselfishness of Liszt's life and his ideal conception of art. Let him keep himself free from all pettiness, narrowness of mind, and prosaic living. Let him not limit his knowledge to the piano. Let him mature himself, gather experience, take an interest in everything, in the fine arts and in literature.—*Eugen d'Albert.*

MUSICAL ITEMS

A new string quartet by Sinding was played in Berlin recently.

Carl Goldmark, the veteran Austrian composer, celebrated his seventy-fifth birthday, May 18th.

The Biennial Meeting of the National Federation of Musical Clubs was held at Denver, June 6th-10th.

The New York State Music Teachers' Association met at Rochester, June 27th-29th, Jaroslaw de Zielinski presiding.

Two new wonder children are reported from Budapest: Josef Szigeti, eleven years old, and Paul Horowitz, seven years old.

Giessen, Germany, with a population of less than 30,000, has voted nearly $100,000 for a town theatre and concert hall.

Only Roman Catholic singers are to be employed in the choirs of that church hereafter, according to the Pope's decree.

In the preliminary competition for "Roman Prize" at Paris, three women presented themselves among the nineteen candidates.

The French Society of Musicians has given six concerts at which compositions by modern French composers were programmed.

A May Music Festival was given in Chicago, May 26th, under the direction of H. W. Fairbank; the chorus numbered 1000 voices.

Of the entries for copyright at Washington, which numbered 106,577 during the year 1904, 23,740 were for musical compositions.

European correspondence says that the Pope intends to have a large hall in the Vatican to be devoted to the performance of oratorio.

The Minnesota State Music Teachers' Association met at Winona, June 13th-15th, under the presidency of David F. Colville, of St. Paul.

At a sale of old violins in London in May, $4500 was paid for a Guarnerius. The highest price previously paid at an auction was $4300.

A citizen of Vienna has presented to the Haydn Museum a large collection of Haydn relics, original manuscripts, letters and household objects.

The Twenty-third Annual Convention of the Ohio Music Teachers' Association, John S. Van Cleve, president, was held in Columbus, June 21st-23d.

The Easter and Ascension Festival of the Bach Choir of Bethlehem, Pa., was held June 1st-3d. The chorus numbered 120 voices, the orchestra 70 players.

Mr. T. Brigham Bishop, writer of the war-songs "When Johnnie Comes Marching Home" and "John Brown's Body," died in Philadelphia, May 15th.

The violinist Henri Marteau, and the English pianist Frederic Lamond, have given very successful readings of Beethoven's violin sonatas in European cities lately.

A special section for music has been opened in the National Library at Florence; it will be in charge of Arnoldo Bonaventure, author of a well-known history of music.

The Philharmonic Society, of Warsaw, has been put on safe ground financially by a bequest from a lately deceased music lover, Mieczslaw Wessel, of a fine property valued at $750,000.

The contest for the best musical setting of the Ode to Col. W. C. P. Breckenridge, offered in Lexington, Ky., brought in a number of manuscripts which are now in the hands of the Judges.

A course in "Piano Athletics" is announced to be given in the High School for Music in Mannheim, under the direction of A. Krick, author of a book bearing the title given to the course.

A committee has been formed in Venice to publish hitherto inaccessible manuscripts, in the possession of libraries and societies, of works by Monteverde, Cavalli, Cesti, and the Gabrieli's.

The Illinois State Music Teachers' Association held its seventeenth convention at Peoria, June 6th-9th. The officers were Wm. F. Bentley, Galesburg, President; Florence French, Sec.-Treas., Chicago.

A revival of one of the mediæval Mystery Plays is noted in Newcastle, England, when "Resurrecio Domini" was given. The scenery represented the chancel and transepts of an early Norman Church.

June is the month for meetings of music teachers' associations. The National Association, and the State organizations of New York, Ohio, Illinois, Indiana, Michigan, and Minnesota held meetings last month.

It looks as if there will be no Cincinnati May Music Festival in 1906, owing to trouble between the Association and the Chorus. It is to be hoped that the differences may be adjusted and work be resumed in the fall.

At a sale of old violins in London, in May, a 'cello by Andreas Guarnerius brought $250, a violin by Nicolo Amati, $400, one by Stainer, $300, a 'cello by Gagliano, $475, a violin by Stradivarius, dated 1723, $3750, a violin by Ruggeri, $600.

Here is a note of interest on music in Germany. An inventory of 87 typical German workmen's homes was taken in Dresden. Only 11 families owned some kind of musical instrument. In Philadelphia would likely make a better showing than that.

The "Unione Magistrale Ligure" of Italy, announces an international competition for compositions for the mandolin with guitar or piano accompaniment. For particulars, apply to the Unione Magistrale Ligure, Stradone S. Agosti, No. 29, Genoa, Italy.

Mme. Lillian Blauvelt has signed a contract to sing in opera for six years. The first work in which she is to appear is called "The Rose of the Alhambra," music by Lucius Hosmer; it is described as a romantic comic opera, scenes laid in Seville and Granada.

A musical institute will be held at the Waterloo, Iowa, Chautauqua, July 11th-August 2nd. Mr. Scott B. Prowell will have charge of the classes in Violin, Musical Theory, and Pedagogics; Mr. Hiram J. Lloyd, Singing and Conducting; Mr. F. W. Wimberly, Piano and History of Music.

The City of Nuremberg has made a grant of $3000 for music to the Philharmonic Orchestra of that city on condition that fifteen concerts be included in its season, at which the price of admission is to be 30 pfennige (8 cents). Two other orchestras receive money for free concerts.

The Annual May Music Festival of Yankton, S. D., was given May 21-23d. The program consisted of an orchestra concert, a vocal recital by Gustaf Holmquist, of Chicago; and Gounod's oratorio, "The Redemption" by the Choral Union. The festival was directed by Mr. Lee N. Dailey.

Julius Kniese, director of the Wagner "Style" School at Bayreuth, died, April 16th, at Wiesbaden. He was connected with the Wagner movement at Bayreuth for more than twenty years. He was considered an authority on the interpretation of the Wagner dramas and coached many great singers.

Mr. Paul David, son of Ferdinand David, the great violinist who was Mendelssohn's ally in Leipzig, celebrated the fortieth anniversary of his professional activity in England, recently. Mr. David is the author of the article bearing on the violin and stringed instruments in Grove's Dictionary.

The Michigan State Music Teachers' Association met at Ann Arbor, June 14th-16th, in its nineteenth annual meeting, under the presidency of Mr. Charles B. Joslyn, of Lansing. The program consisted of addresses and recitals by members of the Association and artists from cities outside the State.

The Tenth Annual Meeting of the Missouri State Music Teachers' Association was held at Carthage, June 20th-23d. The president for 1904-1905 was Mr. T. Carl Whitmer; secretary, H. E. Rice. Up to the time of going to press The Etude had not received note of the names of the officers for 1905-1906.

A syndicate in Lyons, France, has guaranteed a revenue of $2000 a year for fifteen years for a series of symphony concerts in that city, in the expectation that the choral organization of the "Schola Cantorim" (School for Singers) will join with the orchestra in the production of cantatas and oratorios.

A Chamber Music Festival was given at Bonn, May 28th-June 1st. The Joachim Quartet, the pianists Busoni and Dohnanyi, the Society of Wind Instruments from the Paris Conservatory, and the "Society of Ancient Instruments," also of Paris, assisted. The latter organization played compositions of the 17th and 18th centuries.

The Theodore Spiering String Quartet of Chicago has been disbanded, as Mr. Spiering has arranged to go to Europe for a two-years' stay, concertizing and teaching, with Berlin as his headquarters. Some of his advanced pupils will go with him to continue their studies. Mr. William Diestel, of the quartet, will take charge of a number of Mr. Spiering's pupils in Chicago.

Rimsky-Korsakov, the Russian composer, has been deprived of his position in the St. Petersburg Conservatoire to which he has been attached since 1871. He fell into disfavor because of his criticism of the bureaucratic cabal that controls Russia at present. This is a warning that no Government servant may dare to act adversely the policy and doings of the Government. It must be remembered that the Conservatoire received a subvention from the Czar and is therefore amenable in discipline to the Government.

The ritual of the Holy Orthodox Church of Russia is imposing, the music is superb. The services are sung throughout to old plain chants, the contra bass voices taking the octave below the usual bass, give a rich fundamental bass character, the more striking because of the absence of all instrumental accompaniment. It is related of Berlioz that when he attended a service in Moscow he was so affected by the singing that he could not stay in the cathedral lest he should shout. This choir consists of fifty men and boys.

The Georgia Music Teachers' Association met at the Brenau College Conservatory, Gainesville, Ga., under the presidency of Mr. A. D. MacLean, of Decatur. As the session was a joint one with the Southern Music Teachers' Association the programs were similar, with the exception of a recital of compositions by Dr. J. Lewis Browne, of Atlanta, and a general concert in which Mr. Charles Sheldon, Mr. and Mrs. E. D. Arnaud, and Mrs. W. L. Wilson, took part. The officers for 1905-1906 are August Geiger, Gainesville, Pres.; Miss M. Billingsley, Covington, V.-Pres.; Mrs. M. R. McClure, College Park, Sec.; Chas. Sheldon, Jr., Atlanta, Ga., Treas.

A Gregorian Congress has been called to meet under the auspices of Pope Pius X., in Strasburg, Germany, from August 10th to 16th. The congress is called for the purpose of carrying out the reform movement in church music contained in the encyclical of the new Pope, "Motu Proprio." As the American church has shown great reluctance in carrying out the regulations of the "plain chant," it has been earnestly requested to take part in this congress. It is understood by the church authorities here that the mandate of the Pope with regard to the substitution of the Plain Chant, instead of the operatic and elaborate music sung by mixed voices, must be obeyed within a short space of time.

QUESTIONS AND ANSWERS

S.—1. Mr. Edward Macdowell is generally recognized as the leading American composer in the large forms. His works rank high, equal with the majority of contemporary European composers.

2. Paderewski is pronounced *Pah-dreff-ski*; Liszt, *List*; Gericke, *Gchricky*; Bispham, *Bispum*.

B. I. C.—1. The musical phrase is a succession which expresses a complete musical thought. The smallest melodic division is the motive, which may contain as few as two notes, generally the equivalent of one measure (two if the tempo be very rapid); two motives or two repetitions of one motive usually make a phrase). We judge from your query that you have confused the musical phrase, an element of form in music, with "phrasing" as applied in playing.

2. Phrasing, as the term is generally used, consists in indicating the relation the various musical ideas bear to each other and to the entire work. A phrase is like a clause in a sentence, and phrasing is the parallel in playing of the method whereby a speaker or a reader makes clear the relation of the clause to the entire sentence. An example may be taken from the text of a very popular song. It runs thus:

And let me sit beside you, in your eyes
Seeing the vision of our Paradise.

As generally sung this becomes:

And let me sit beside you in your eyes.

A manifest absurdity. Proper phrasing requires a break at the comma after you, the end of a phrase, and the momentary break made there is the parallel of punctuation in the sentence.

3. The slur so-called is used very loosely by composers and musical editors. It is commonly employed to indicate a legato execution. At other times, and by the most careful writers always, to indicate the various subordinate phrases, between which there should be a slight break, varying according to the needs of expression. The end of a phrase may be over a note of any value. Two excellent articles on this question appeared in The Etude for October and November, 1903, by Dr. Percy Goetschius, the well-known theoretician.

R. H. D.—1. It is not an infrequent occurrence that pupils have difficulty in controlling the action of the thumb-joint next to the hand, due to what is usually called double-jointedness. The remedy is patience and continued effort to keep the joint from yielding inwardly. This trouble can be overcome.

2. We are not in position to say that all parties who advertise to correct musical manuscripts are responsible. You will find in the advertising columns of The Etude the cards of competent musicians who do this kind of work. It may be that there are publishing firms who will take advantage of composers who send manuscripts to them; we can say, without any qualification, that no reputable firm, such as those well-known in the music trade, will publish compositions entrusted to them for examination without first making proper legal arrangements with the composer.

TEACHERS' ROUND TABLE.

(Continued from page 292.)

once to work *for*, rather than *with*, the pupil. (Psychological, yet practical.) A pupil who is too modest to ask for instruction, does not need it. Barren soil.

"Secondly.—Never encourage pupils to look for results that were not reasonably apparent.

"I think that too many teachers are too enthusiastic about the possibilities of pupils. Remember that the pupil, not you, has the possibilities in his hands. Be conservative.—better to lose a pupil now and then to the more enthusiastic (?) teacher, than to be unable to fulfil your early predictions.

"Thirdly.—Take no pupil (except an experienced singer for coaching) for less than a term of twenty lessons.

"If the pupil has not twenty half-hours, or hours, as the case may be, to give to you, (with the exception mentioned) he has not enough to sacrifice at the altar of music, and you can do him no good, and you have no right to his money. If he is too poor to look ahead to the outlay involved in a course of twenty lessons, but is honest, in earnest, and has talent, the teacher is indeed poor, too poor to be considered if he cannot wait for his money, and then—forget it if need be.

"Fourthly.—Make n distinctly understood stipulation that the time allotted to pupils was sold to them and belongs to no one else, not even yourself, and must be paid for by them.

"When n pupil comes to a teacher for instruction he is, if honest, willing to agree to this rule. If he is not honest, you do not want him, for in the end he will be a bad asset. When n pupil begins to hedge at the start on the possibilities of missed lessons, then is the time to use the knife before the disease gets into his system. Use an anæsthetic if you wish, but make it plain, don't smooth it out for to-day but for all time. Of course, they will not all do as they agree, there are some who cannot, and others who will not, but see that you keep your agreement and figure loss at the end of the year, as does any business man, as the logical outcome of the frailty of human nature. My own loss for the past two years has been less than two per cent. on the gross receipts. Remember, too, that each pupil sees your business from his side only; if you are late to his lesson or miss it for any slight reason, you lose; for he won't forget about it, though you may. I believe the teacher owes it to himself, as well as to the pupil, to make up missed lessons, for after all it is result, not money alone, that makes the teacher's success. Let the pupils understand that any cause that would oblige them to miss their lessons can generally be known the day before and due notice given, thus letting the dead bury the dead by filling up the time with a missed one.

"Fifthly.—Have no favorites, musically, but push every pupil to the limit of his or her powers, and your own, regardless of wealth, social position, or personal attributes. Favoritism is sure in the long run to work disaster to your business and to your own conscience.

"Sixthly.—Have a distinct understanding, that as you possess no supernatural powers, the pupil's obligation must not end with the payment of the tuition, but that he must give his earnest co-operation as long as he studies under your direction.

"Unless a pupil is willing to co-operate with you in every way, you can better afford to borrow money with which to pay expenses, than to take his for study which he does not do. If it is laziness that hinders his progress, prod the germ. If the pupil comes because compelled to do so by fond parents, send him to your strongest competitor, that the latter, not you, may suffer from the indifference. If the lack of application is because of your failure (?) to discover the wonderful ability (?) which the pupil knows he possesses, and you can't show him where he is lame,—exchange places—let him teach you—or discharge him—if you cannot have his help. And when his lesson time comes around again, if you have not filled it, put on your hat and go out and walk. This will do you good and will not cause you to lose the respect of yourself and the pupil, as retaining him in your class surely would."

RECITAL PROGRAMS.

Pupils of Louis P. McKay.

Danse Cubaine (4 hds.), Gottschalk; Marguerite, Kern; May Ilas Come, Wittman; A Gipsy Maiden (song), Henry Parker; Les Myrtes, Wachs; The Blacksmith (6 hds.), Jungmann; To the Spring, Grieg; Valse Brillante (4 hds.), Moszkowski; County Dance (4 hds.), Nevin; Amaryllis (4 hds.), Lehrman; Queen of the Night, Renard; Valse in E-flat, Durand; Bubbling Spring, Spindler; Second Mazurka, Godard; Pulcinella (6 hds.), Missa; Poet and Peasant (4 hds.), Von Suppé.

Pupils of Jessie C. McGregor.

Lustspiel (4 hds.), Keler-Bela; La Coquette, Borowski; Simple Aveu, Thomé; Hungarian Dance, Keler-Bela; Hunting Song, Mendelssohn; Valse in E-flat, Durand; Invitation to the Dance, Weber; Nocturne in G, Meyer-Helmund; Spring Song, Mendelssohn; Peer Gynt (4 hds.), Grieg.

Pupils of Linda S. Dietz.

Fanfare, Rondo Militaire (4 hds.), Bohm; Simplicity Waltz, Suter; In the Boat, Scheer; The Dancing Lesson, Franklin; Evening Nocturne, Read; Dance of the Sylphs, Lege; A Twilight Idyl, Schnecker; Au Revoir, Lichner; The Dance on the Green, Bohm; Flowers of Memory, Goerdeler; Barcarolle, Ehrlich; Idillo, Lack; Spring Song, Mendelssohn; La Chasse au Lion, Kölling; Fifth Nocturne, Leybach; Valse Arabesque, Lack; La Gazelle, Hoffman.

Pupils of Mrs. Nellie P. Drake.

Andante from Fifth Symphony (4 hds.), Beethoven; Largo from Op. 10, No. 3, Beethoven; Rustic of Spring, Sinding; Prelude Nos. 9 and 10, Chopin; Funeral March from Op. 35, Chopin; Nocturne from Nachstücke, Schumann; Prelude, No. 20, Chopin; Impromptu, Lack; Scottish Tone Picture, Macdowell; Lullaby, Schuman; Extract from Carnival Scenes in Vienna, Schumann; Under the Lindens, Thomé; Gondoliera (Venice), Nevin; Good-Night, Nevin; Allegretto from Seventh Symphony (4 hds.), Beethoven.

Pupils of Miss Pearl McSpadden.

With Wind and Tide (4 hds.), Hewitt; A Call to Arms, Metzler; Shepherd's Evening Song, Blake; Festival March (4 hds.), Tellman; Fairy Whispers, Krogmann; The Answer, Newcomb; The Clock, Ellsworth; Alpine Song, Nita, Ducelle; Leola Waltz, Krogmann; Qui Vive (4 hds.), Ganz; Viola Waltz, Ducelle; Queen of Drowsyland, Ducelle; Santa Claus March, Krogmann; Mermaid's Lullaby, Krogmann; To the Playground (4 hds.), Margstein; Ambassador March (4 hds.), Klammer; Bubbling Spring, Bohm; The King; Little Curly Head, Holcombe; Gaily Chanting (4 hds.), Behr; Sounds From the Alps, Engelmann; Processional March (4 hds.), Ringuet; Spanish Dance, Rathbun; Tristesse Waltz, Texeira; The Haymakers (4 hds.), Zimmermann.

Pupils of Miss Moss.

Nocturne from Midsummer Night's Dream (4 hds.), Mendelssohn; March de Tambours, Sydney Smith; Second Valse, Op. 56, Godard; Chaconne, Op. 50, Rohler; Au Matin, Op. 88, Godard; Spirit Dance, Paul Wachs; Berceuse, Grieg; Invitation to the Dance (4 hds.), Czerny-Weber; The Lovely Month of May, Op. 25, Merkel; Nocturne in B-flat, No. 5, Field; La Coquette, Merkel; Nocturne in B-flat, No. 5, Field; La Coquette, Op. 55, No. 2, W. A. Smith; Sweet Bird of Song (song), Holst; Songs Without Words, No. 18, Mendelssohn; Tarantelle, Op. 85, No. 2, Heller; Grand Galop Brilliant, Op. 71 (6 hds.), Wollenhaupt.

Pupils of Rose F. Gideon.

Valse Gracieuse, Bohm; Waltz, Op. 50, No. 45, Koehler; Pastorale (The Little Shepherd), Van Gael; Heart's Ease Waltz, Forest; Humpty-Dumpty, Engelmann; The Chase, Van Gael; Valse Serieuse, Pradel; Papillons, Behr; Valse in A Minor, Dance of the Elves, Grieg; Snow Bells (4 hds.), Behr; Album Leaf, Op. 12, No. 7, Grieg; The Skylark, Tchalkowsky; The Merry Farmer, Knight Rupert, Schumann; Waltz, Op. 54 (4 hds.), Reinecke.

Pupils of the Lewistown Conservatory of Music.

Galop de Concert (4 hds.), Ganz; The Harbor of Dreams (song), Covert; Sweetheart (song), Johannsen; Melody in F, Rubinstein; The Garden in My Heart (song), Brackett; In the Organ Loft (song), Volcott; Spring Song, Mendelssohn; Down in a Dewy Dell (vocal trio), Smart; I Know a Bank (song), Parker; Over the Ocean Blue (song), Petrie; When the Lights are Low (song), Lane; Menuet a l'Antique, Paderewski.

Pupils of Mrs. Lutterloh.

A Coquettish Smile (4 hds.), Engelmann; Mystery Valse Caprice, Wachs; The Défont, Schmoll; Evening Reed; Roses, Sanders (4 hds.), Strelezki; The Merry Boblolink, Krogmann; In May (4 hds.), Behr; Flying Soldier, Biehl; To the Play Ground, Margstein; Summer Breezes, Bartman; Gavotte Moderne, Liebling; Funeral March, Chopin; Moon Moths, Klauser; Polish Dance, Scharwenka; La Bandine (4 hds.), Lysberg.

Pupils of the Texas Presbyterian College for Girls.

Invitation to the Dance (4 hds.), Weber; Valse, Deenée; On the Meadow, Lichner; Träumerei, Schumann; The Mill, Spindler; The Exile, Concone; In the Forest, Goerner; Moon Moths, Klauser; Murmuring Brook, Bohm; Les Sylphes Valse, Bachmann; The Butterfly, Lavallée; Quietude, Gregh; Valse Arabesque, Lack; Melody in F, Rubinstein.

Pupils of the Ames School of Music.

Mill, Behr; Evening (4 hds.), Kölling; In the Mill, Kern; The Merry Mill, Hitz; Idylle, Slumber Song, Kern; The Merry Mill, Hitz; Idylle, Reinhold; Fairy Tale, Schytte; Qui Vive, Galop de Concert (4 hds.), Ganz; Gavotte Mignonne, Goldner; Concert (4 hds.), Ganz; Smiling Spring, Bachmann; Here We Go (4 hds.), Vannah; Bohm; Midsummer Eve; Frolic of the Butterflies, Bohm; Valse de Fleurs, Nights Dream, Fantasie, Mendelssohn

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POPULAR

		No.
BECHTER, KARL,	*Bicycle Galop*	5009
" "	*Jolly Darkies*	5003
BEHR, FRANZ,	*Gaily Chanting Waltz*	3132
" "	*Juvenile Waltz*	4235
ENGEL, HEINRICH,	*Flying Sparks Galop*	4188
" "	*Little Drum Major*	4184
ENGELMANN, H.,	*Little Miss Pride Schottische*	4009
" "	*To the Dinner March*	3819
FOREST, EDWIN D.,	*Little Recruit March*	5011
GEIBEL, ADAM,	*Hip-Scop Schottische*	403
HAMER, G. F.,	*Brier Rose Waltz*	4306
HOLCOMBE, L. V.,	*Little Curly Head March. Op. 8, No. 2*	3216
KERN, C. W.,	*The Song of the Katydid, Op. 19, No. 2*	4320
" "	*The Tin Soldiers' Parade, Op. 19, No. 5*	4323
MARTIN, GEO. D.,	*Little Lovers' Waltz*	4347
RATHBUN, F. G.,	*Dance Sceptice*	2215
RENARD, PIERRE,	*Morning Glory Polka*	4297
" "	*Pleasures of Youth Waltz*	4296
RICKABY, T. L.,	*Well Known and Fav. Mel., Op. 19, No. 1*	2312
RUMMEL, J.,	*Hand in Hand March*	1226
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THEO. PRESSER, PUBLISHER, 1712 CHESTNUT ST., PHILADELPHIA

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MUSIC

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC

THE ETUDE

VOL. XXIII. PHILADELPHIA, PA., AUGUST, 1905. NO. 8

Music Teachers' National Association Convention — at New York, June 20-23

There was great contrast between the meeting this year at New York and the 1904 meeting at the World's Fair, St. Louis; the latter was in the midst of a thousand distracting scenes and numberless counter-attractions of all kinds and descriptions, while the former was held in the midst of quiet, restful surroundings, with the noise and bustle of a great city, the metropolis of the country all around it, yet never penetrating the section given over to educational work, on beautiful Morningside Heights.

It was a fortunate thing for the Association that it was possible for an educational meeting to be held in a place where everything tells of devotion to educational ideals. Columbia University, under the direction of President Butler, is distinctly and consistently an educational force, and this is shown strongly in the splendid equipment given to the Teachers' College, one department of the University that closely affects the welfare of the public, for it is here that those who wish may get the principles of education, and the training for educational work that must result in much good. It is a matter of interest to musicians and those who love music that the Teachers' College authorities recognize the value and the place music has in a well-rounded scheme of education that is to make for true culture. In the training of practical educators they offer opportunity for those who wish to make music a specialty, so far as concerns public school music, or for those who would add an understanding of music and its pedagogy to their other training.

It is not an exaggeration, then, to say that the Teachers' College of Columbia University offered an ideal place for the meeting of the Music Teachers' Association to consider the details of a program which was distinctively educational in character, which was intended to get at the root of things which are of vital importance to general musical work, the broad principles which the many can accept and use, not narrow specialties and methods suited to purely local conditions. While a pedagogic basis was undoubtedly present in the program, the actual carrying out and the underlying tendency of every paper and address was strongly for the cultural side of musical work; the professional aspect was held somewhat in the background, while emphasis was laid on ways and means to develop and maintain a musical public.

The festival idea was abandoned—is it a permanent departure?—and those who were present expressed no regret for the change. Recitals, concerts, programs by American composers, etc., will not draw audiences, and are of little or no benefit to musicians who are often the peer of any of those represented on the program. We do not condemn a demonstration, instrumental or vocal, that might be made in connection with a program; but such a demonstration should be for purely educational purposes, not for entertainment, should be practical not esthetic. There would be nothing out of the way for some distinguished pianist or singer to give a true lecture recital, not as an artist to an audience, but as man to man, from the standpoint of a fellow-artist, a fellow-teacher. If musical features are to be brought back into programs of the M. T. N. A. they should represent some such idea.

The meeting was dominated by men who are associated with musical work in our colleges and other institutions of higher education, and the program drew largely on men of this stamp. Among those present were Messrs. Parker and Owen, of the School of Music, University of Wisconsin; Mr. W. D. Armstrong, Shurtleff College, Ill.; Mr. George C. Gow, of Vassar; Mr. H. D. Sleeper, of Smith; Prof. Waldo S. Pratt, of Hartford Theological Seminary; Mr. Wade Brown, of the Baptist Female University, Raleigh, N. C.; Mr. L. B. McWhood, School of Music, Columbia University; Mr. W. H. Dana, of Dana's Musical Institute, Warren, O., and Mr. Charles Farnsworth, Professor of Music in the Teachers' College, who, as Chairman of the Executive Committee, did more than anyone else to make the meeting an interesting and a helpful one, and who was always at hand when needed in program or executive detail. The Association is to be congratulated that Professor Farnsworth is one of the officers for the year 1905-1906. In addition to those mentioned, there were present delegates from various States, east, south and west, representatives from leading schools and conservatories, and a number of prominent teachers from New York and other cities near by. And yet the number present, when we consider the interest and the value of the program, might well have been tenfold greater.

Teachers' College, Columbia University, where Sessions of the M. T. N. A. were held June 20-23.

The opening session of the Convention, Mr. Farnsworth in the chair in the absence of Mr. E. M. Bowman, acting president, was held at the residence of Mr. N. Coe Stewart, for many years associated with musical work in Cleveland, O. Mr. Stewart's home is at Fort Washington, a suburb of New York City. The meeting included a lunch and reception to the delegates as well as a business meeting to consider items of interest to the Convention. Among other things, the character of the program was discussed, the opinion of those present being that the educational and pedagogic features in reality represented the ideas of the founders of the Association. This was expressed clearly and forcibly by Mr. Dana, of Ohio, who was in attendance at the first meeting at Delaware, O., and aided in preparing the program for that occasion. Mr. Farnsworth, representing the officers of the Association, called attention to the fact that with the change in musical conditions and the growth of State organizations, as well as local bodies, it was impossible as well as unnecessary that the National Association should undertake to cover the whole field of musical work. He endorsed most strongly the idea that the proper work